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ETNOLOGISKA STUDIER

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NILS M. HOLMER

INATOIPIPPILER
OR
THE ADVENTURES OF
THREE CUNA BOYS

S. HENRY WASSÉN

NEW CUNA MYTHS

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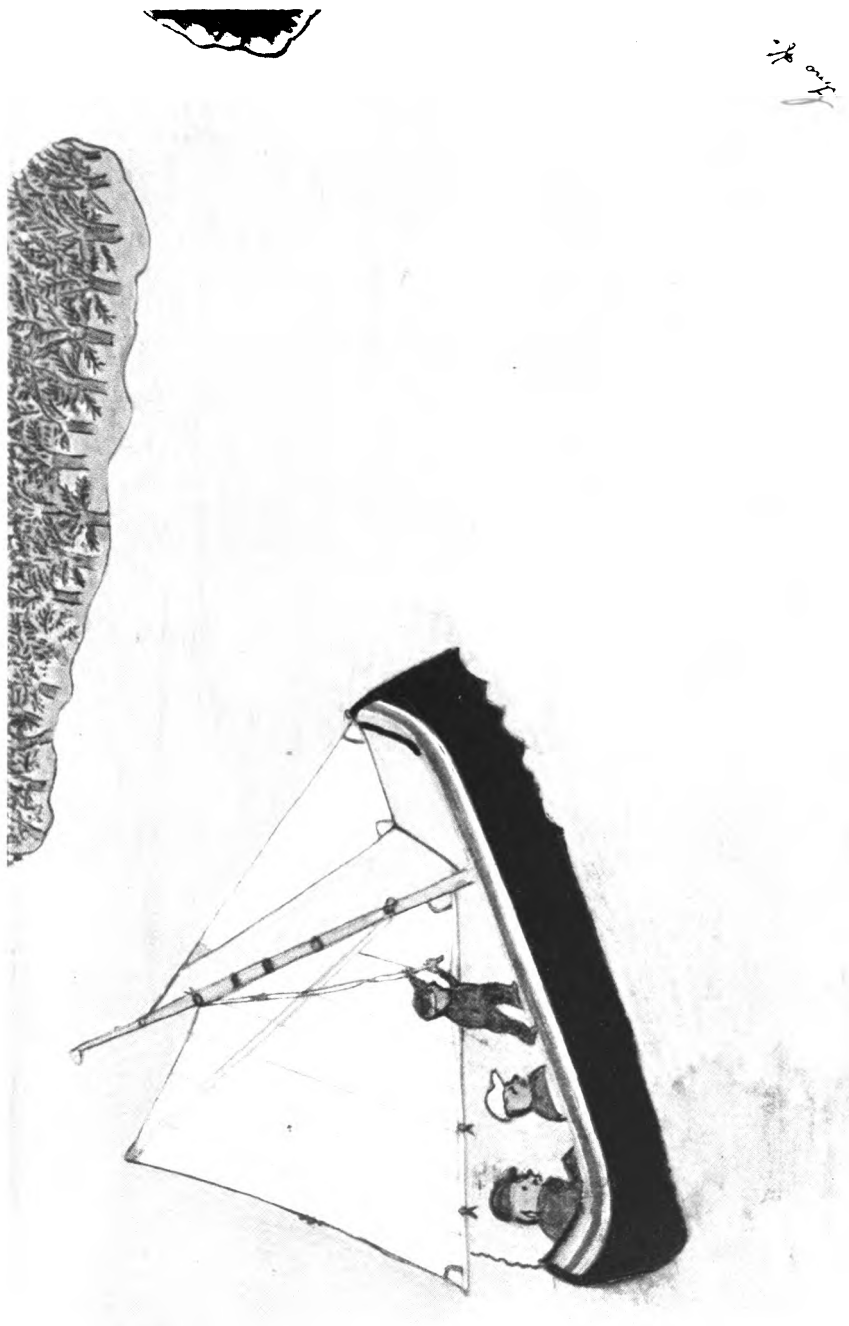
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Karl Gustav Izikowitz
Director of the Museum



Inatoippiler, Oloyakinyaler, and Naluokinyapippiler, drawn by Guillermo Hayans
(Gothenburg Ethnographic Museum, Cat. No. 13465)

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Etnografiska studien.

INATOIPIPPILER
OR
THE ADVENTURES OF
THREE CUNA BOYS

ACCORDING TO
MANINIBIGDINAPI
(Belisario Guerrero)

EDITED, TRANSLATED, AND COMMENTED
BY
NILS M. HOLMER

GÖTEBORG

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**GOTHENBURG
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Al Sr. Olotebiliguiña
Saila General
de
San Blas

Introduction

The Indians on the San Blas coast of Panama have a flair for traveling and adventures. In their sturdy and vividly painted canoes they often go far out at sea, showing the same intrepidity as the natives of the South Sea. Originally not a race of sailors, they have since the time when they began to settle on the islands of the San Blas archipelago become perfectly accustomed to the sea, which now is an important source of maintenance. As fishermen, they go out early in their canoes, using paddles and sails and returning in the evening, after having made for the outer islands, which are uninhabited except by "animals of the sea," monsters and evil spirits in the imagination of the Cuna Indians. It may be considered extremely unlucky even to see one of the creatures called *tiachu*, which is perhaps just a species of sea dog. Many of the "animals" are thought to inhabit dangerous eddies (*pirya*'s) and there is every reason to avoid such places while cruising from island to island, for down below the spirit of the whirlpool is waiting for the victim to suck him into the deep. Nevertheless, the young Indians delight in danger; for the mere pleasure of it, they will cut through the heavy breakers in such a way that they will soon half fill the boat, which then has to be baled with all might, while everyone is laughing. Still the Cuna Indian is an experienced sailor and at a mature age he will take no needless risks. The boys, however, as in other parts of the world, will not too readily listen to the advice of those who are older and once in a while have to pay with their lives for the thrill of their daring.

About a hundred years ago an incident occurred which was the cause of deep sorrow on all the islands of San Blas. Three boys from Portogandí,¹ about the age of ten, whose names were Inatoippiler, Oloyakinyaler, and Naluokinyapippiler, had made up their minds to go fishing and left in the morning before daybreak. During the day a wind rose and the boys did not return. They were missed for days and relations and friends made a vain search for them. Finally, one of the *nele*'s (cf. below) was consulted in the matter and the story goes that he revealed certain facts

¹ In Cuna, *Putturkanti*.

in regard to the disappearance of the boys, which no doubt form the basis of the story of their adventures. The boys were never seen again; they were supposed to have perished in a *pirya* (eddy) at Ululakkwa, far out to the northwest of the island of Kwitup (Mosquito island). But the song made about them is still sung during the long evenings and nights in the palm huts of San Blas.

The version of the song which is published here derives from the Indian Belisario Guerrero (Maninibigdinapi), who for three successive nights recited it to me, explaining difficult points. Songs of this kind are usually accompanied by a monotonous chant rather than singing, every line or section beginning high and gradually falling off, amidst modulations upward and downward, into a prolonged cadence. The repetitions which occur even in the present version are multiplied at choice so that the singer, when he takes his time, may not be through singing until the morning hours.

My informant, Belisario Guerrero, told me that he learned the song from one Olainia, a "*profesor*,"¹ who died in 1917 at a very advanced age. It is said that when he was a boy the composer of the song, a man called Akkantilele (the *nele* of Acandí,² — doubtless the same *nele* which we have mentioned above), was a man of about eighty years. The song was said to have been composed some ten days after the disaster, which thus would have happened about the year 1840. This is all the present day Cuna are able to tell us about this piece of local history and of the song which was made about it.

The song is of the usual type, full of flowery descriptions and endless repetitions. It is, however, interesting because of its length and relation to an actual episode. We have no means whatsoever of ascertaining the age of most of the Cuna oral literature. Its language, apart from the fact that it contains many poetical or ceremonial expressions, is mainly the same as is used today. We further know that poetry is still practiced among the Indians and that there are among them even lyric poets in our sense. The *nele* of Acandí no doubt was a true poet and his work became a known and valued item in the repertory of popular singers. We would naturally assign this piece of literature to the ballad class. But

¹ *i. e.*, a man who is proficient in any particular branch of Cuna science or lore and knows the songs pertaining to this branch. Popularly such persons are referred to as "*profesor de Niaigal*," "*profesor de Muigal*," etc.

² According to some, however, his name was Nele Tikli. A *nele* among the Cuna is a wise man with particular spiritual gifts.

one will find that the song which we publish here — and there are said to be several others of this kind — shows certain analogies with the classical epics. The theme is certainly a mere local incident, but one must remember that the world of the Indians seldom extends beyond the narrow limits of the tribe. Perhaps this kind of poetry may even explain to us the origin of epic poetry in the old World, which may likewise, with a large portion of probability, be attributed to an individual author.

We shall not make further references here to the contents of *Inatoipippiler*, but let the reader find out for himself. The English translation is as literal as possible; notes and comments will explain the use of certain forms and phrases in the Cuna language as well as in the translation, for which I make use of the references G (for my *Critical and Comparative Grammar*, published in *Etnologiska Studier*, vol. 14) and GII (for the *Grammatical Notes* in a *Cuna Chrestomathy*, now in preparation); the figures refer to the pages in the former work and to the sections in the latter. Since all words in the Cuna text will be included in the *Ethno-Linguistic Cuna Dictionary* which will eventually be published in *Etnologiska Studier*,* I consider it superfluous to prepare a special vocabulary for this song.

The text of *Inatoipippiler*, as published here, is only a specimen of the rich oral literature existing among the Cuna. It was acquired during the expedition to Panama and Colombia, which was undertaken by Dr. Henry Wassén, of the Gothenburg Ethnographical Museum, and the author in 1947. The informant, Maninibigdinapi, did not ask for any other reward for the song than my promise to publish it in his name as soon as possible.

Gothenburg, January 1950

Nils M. Holmer

* Since this Introduction was written, both of the above-mentioned works have eventually been published as vols. 18 and 19 of *Etnologiska Studier*. Editor.

Inatoipippiler

I

Machimala nanasaila ka sunnumaali:

“Ipekala kunkwennatti se muutulekala onakkwenae.”

Machimala machi urpamar ka sunnumaali:

“Ipekala kunkwennatti se muutulekala onakkwenae.”

Machimala nanasaila ka sunnumaali: “Ipemimiryō ulutakkoe.”

Machimala neka palitakkekewichi,

Tarpa kikipuni neka seemai,¹ ipetinikkiwala ourmakkemai,

Tarpa kikipuni ipekokowala ourmakkemai, ipekokowala tuunweyola.

Machimala manailapilli² se nakkwenae;

Machimala uukachi patyasakwichi,³

Uukachi yalar mekenae, nekasunnaittokemai:

Panki⁴ tarpa kikipuni uurmakkemai.⁴

Machimala kapitwarsaemai nekasunnapalittosapiesuli.

Machimala pupattakkali: paniki⁴ nekaunaapala kusa.⁴

Machimala kapitwarsate, machimala nekasunnapalinekawisikusapiesuli.

Machimala pupattakkalipali ulukkatule⁴ paniki kalapiokkesi.⁴

Nanasaila aitekenae ipealulu napali,

Nanasaila ipemimiryō ulutakkali,

Nanasaila ipealulu apatoorsaesii.

Notes: 1. Explained *pasando por*. 2. Explained *(al) piso para dormir*. 3. Explained *bajando*. 4. These lines or clauses (as well as some of the following ones) might alternatively be put within quotes (cf. comment 6).

Translation

I

The boys say to their mother:¹
"Tomorrow² we will go fishing."³
The boys say to the younger brothers:⁴
"Tomorrow² we will go fishing."³
The boys say to their mother:¹ "Prepare food."
The boys stand looking at the weather,⁵
The south wind is blowing, it causes the trees to make a noise,
The south wind causes the coco palms to make a noise, the coco palms
are bending down.
The boys climb up to the sleeping loft;
The boys stand fastening their hammocks,
They go to lie down in the hammocks, they lie listening to the wind:⁵
The south wind is making a noise.⁶
The boys are sleeping, without being conscious of the world.
The boys wake up: it has become midnight.⁷
The boys fall asleep (again), the boys are (again) unconscious of what
is going on about them.
The boys wake up again, the rooster sits crowing.⁸
The mother¹ descends (from her hammock) toward the fire,⁹
The mother begins to prepare food,
The mother sits stirring up the fire.

Comments: 1. Literally 'the chief mother.' 2. Literally 'until (the space of) one day (is past).' 3. Literally 'raising sea animals.' 4. The meaning is evidently 'the oldest boy says to his younger brothers.' 5. Literally 'the place' or 'world.' 6. Literally 'in me,' *i. e.*, 'in my ears' (this represents the boys' thoughts; such quasi-dialogue constructions are peculiar to Cuna poetic language). 7. Literally 'in me' (cf. comment 6). 8. Literally 'in me' (cf. comment 6). 9. Literally 'the pink lord.'

Machimala machiurpamar se kolekwichi,
 Machimala ipenirpakitup⁵ ulutakkali,
 Machimala uuswiakimola⁶ otekenae esaulu nukku se.
 Nanasaila panka ipemimiryo uluotekenae esaulu nukku se.
 Machimala esaulu palimaiyekwichi,
 Machimala esaulu se nakkwenae,
 Machiurpamar nakkenae.
 Machimala machiurpamar ka sunnumakke: "Uukkamola⁷ onakkwetak-
 kenye."

Paniki tarpa kikipuni neka seemai,
 Ani uukkamola tuuleali tarpa pali kati,
 Ani manesaur kinyenae⁸ kati, tarpa pa yokikutoetiopie.⁹
 Muolokwituppu se ani manesaur naikutappi:¹⁰
 "Wekine ipekolena uluamimalo."

Machimala aitekenae ipeupikkapilli se,¹¹
 Machimala ipekolena olokakku enamakkekewichi: "Nuekimalo."¹²
 Machimala manesaulu se nakkwenae:
 "Ipeulikkapria ukakka pali muutulekala onakkwemaloye."
 Machimala uukkamola esuenae,¹³
 Machimala ipenirpakitupa ulupattiali,
 Machimala muutulekala onakkwenae,
 Machimala ipekala kuntulakwennale¹⁴ muutulekala onakkwiali: "Nueki-
 maloe."¹⁵

Machimala machiurpamar ka sunnumakke:¹⁶ "Uuswiakimola⁶ onakkwe."
 Machimala tarpa kikipuni panki kannoemai,
 Uukkamol tarpa pa tuuleali,
 Tarpa pa ani manesaul arutte.¹⁷
 (Machimala) machiurpa(mar) ka sunnumakke:
 "Manesaul opinemalinie, tarpa pa ani manesaur selekemai."
 Paniki Nakipeler¹⁸ nekul epekemai,¹⁹
 Muutulekala Nalikkalele²⁰ panki ainakkwiali,
 Manesaur yalapa naikunonikki,
 Nanasailate²¹ palitakkeye ipisokewali.

Notes: 5. Explained *cuerda*. 6. Or *uuswiakimola* (cf. GII 1:8); explained *vela*.
 7. Explained *vela*. 8. Explained *va rápido*. 9. Alternative form *yokkutoetiyo*
 (-*tiopi*?). 10 Explained *arrimó*. 11. Explained *a la tierra, arena*. 12. Explained
hasta allí, bien. 13. Explained *quitar*. 14. Explained *veinte pescados cada uno*.
 15. Explained *ahora está bien*. 16. Alternative form *sunnomaali*. 17. Explained
volcar. 18. Explained *sol*. 19. Explained *dejando su claridad*. 20. Explained
tiburón. 21. Explained *en cuanto* (referring to the suffix *-te*; cf. GII 20:4).

The boys call the younger brothers,¹⁰
 The boys are preparing the fishlines,
 The boys go to put down the sails into the middle of the boat.
 The mother goes to bring the food into the boat.¹¹
 The boys are pushing out the boat,
 The boys go to enter the boat,
 The younger brothers are getting on board.
 The boys say to the younger brothers:¹⁰ "Hoist the sail."
 The south wind is blowing,¹¹
 The¹² sails are surely swelling by the wind,
 The¹² ship is certainly going fast, as if going to overturn by the wind.
 The¹² ship is just stopping at an island of the sea:
 "Here we will gather shells."
 The boys go ashore,¹³
 The boys are filling a basket with shells: "It will be enough."¹⁴
 The boys get on board the ship:
 "We will go fishing¹⁵ near Ipeulikkapirya."¹⁶
 The boys go to lower the sails,
 The boys are putting down the fishline,
 The boys begin to catch fish,
 The boys are catching twenty each: "It will be enough."¹⁴
 The boys say to the younger brothers:¹⁰ "Hoist the sails."
 The boys feel the south wind increase in strength,¹⁷
 The sail is swelling by the wind,
 The¹² ship is tossed by the wind.
 The boys say to the younger brothers:¹⁰
 "Turn the ship, our¹² ship is going with the wind."
 The Sun is losing its brightness,¹⁸
 A sea animal, the Shark, is seen rising,¹⁹
 It comes approaching the ship (to attack),
 As for the mother, there is no hope of seeing her again.²⁰

Comments: 10. Cf. comment 4. 11. Literally 'for me' (cf. comment 6).
 12. Literally 'my' (cf. comment 6). 13. Literally 'descend on the beach.'
 14. This is what the boys say when they think it is time to leave. 15. Literally
 'raising animals of the sea.' 16. The name of an eddy. 17. Literally 'the
 boys, . . . it is becoming strong in me.' 18. Free translation (*paniki* = 'in
 me,' i.e., 'in my sight'). 19. Literally 'is rising in front of me.' 20. Literally
 'how can you say we will see her again?'

Machimala nakikukusapisuli²² puposkomakkekwichi.
 Muutulekala Nalikkaler panki pupokwichiali.
 Machiurpamar pali sunna wisikusapiesuli:²⁴ na pup oeterpinie.
 Muutulekala Toachulelekana²⁵ panki ainakkwiali,
 Pani maniesaulu yalapa naikunonikki,²⁶
 Paniki pupakwichikuali, pali sunna wisikusapiesuli: na pup oeterpinie.
 Muutulekala Nitirpanalelekan panki ainakkwiali,
 Pani maniesaur yalapa naikunonikki,
 Paniki pupakwichikuali, pali sunna wisikusapiesuli: na pup oeterpinie.

Notes: 22. Explained *ya no sabian qué hacer*. 23. Explained *se perdió*.
 24. Explained *no supieron más de sí mismo*. 25. Explained *tiachulele* ('sea dog'). 26. Explained *para atacar*.

II

Nekulu pali panka iwalatum¹ makkilele,²
 Ipeelokkapilli³ ulupali machimala nekasunnaittokekwichi.
 Paniki nekatul⁴ aipanemai, paniki nekatula selekemai,
 Paniki nekatula wawwanmakkemai, paniki nekatula imakkemai,
 Pela olokappanale nekatul imakkemai nekulu pali,
 Pela olokittalile nekatul imakkemai nekulu pali,
 Pela olowachile nekatul imakkemai nekulu pali.
 Nekati tul⁵ imakkemai pela kammupurwikwale, kammukiale,
 Nekati tul imakkemai nekulu pali pela kokkelekiakwale,
 Nekati tul imakkemai nekulu pa,
 Nekati tul imakkemai pela kala kwenasuli pakkale,
 Paniki nekatur aipinemai pela suppele,
 Nekatul imakkemai nekulu pa,
 Nekatul imakkemai pela tolole, tolokiale,
 Nekatul imakkemai nekulu pa,
 Nekatul imakkemai pela taekiale,
 Nekatul imakkemai nekulu pa,
 Nekatul imakkemai pela kala kwenasuli pakkale.

Notes: 1. Explained *iawalatupa* 'camino' (*iwalatum*, for *iwalatup*; cf. GII 1:6). 2. Probably a corrupt form; it might be *makkileke* (?). 3. Explained *roca* (but probably incorrectly). 4. Explained *animales*, etc. 5. Explained *nekatula*.

The boys stand crying without being able to stop.²¹
 An animal of the sea, the Shark, raises its body.²²
 The younger brothers lose consciousness: they perish.
 Animals of the sea, the Sea Dogs, are rising,
 They come approaching the ship (to attack),
 They are dancing ceremonially,²³ (the boys) lose consciousness: they perish.
 Animals of the sea, the Octopuses, are rising,
 They come approaching the ship²⁴ (to attack),
 They are dancing ceremonially, (the boys) lose consciousness: they perish.

Comments: 21. The translation suggested by note 22 is a very free one.
 22. Literally 'in front of me' or 'in my sight' (cf. comment 6). 23. As the
 Indians do before drinking *chicha*. 24. Literally 'you come approaching my
 ship' (cf. comment 6).

II

Down below¹ a way is being opened for them,²
 Under the great waves the boys come to life again.
 In front of them³ a world of living beings is moving, living beings are
 swimming,
 In front of them living beings are wavering, living beings are making
 a noise,
 All like golden bells the living beings sound down below,
 All like golden guitars the living beings sound down below,
 All like golden watches the living beings sound down below.
 The living beings make a noise like Panpipes and flutes,
 The living beings make a noise down below like the *kokke*-flute,⁴
 The living beings are making a noise down below,
 The living beings make a noise like of many different instruments.
 In front of them the living beings make a noise like the *suppe*-flute,
 The living beings are making a noise down below,
 The living beings make a noise like the *tolo*-flute,⁵
 The living beings are making a noise down below,
 The living beings make a noise like the *tae*-flute,⁶
 The living beings are making a noise down below,
 The living beings make a noise like of many different instruments.

Comments: 1. Literally 'below earth' (here 'below the water'). 2. Liter-
 ally 'for me.' 3. Literally 'of me.' 4. A certain bamboo flute without holes.
 5. Made of a certain bone of the *tolo*-bird. 6. Made of a certain tree.

Paniki nekatula aipanemai, paniki nekatula selekemai,
 Paniki nekatula aipinemai pela sikkwi suppisuppikwale.
 Nekatula imakkemai nekulu pa,
 Pela sikkwi takirkwale, sikkwi takirkwakwalukwale.
 Nekatula imakkemai nekulu pa sikkwi parole,
 Nekatula imakkemai nekulu pa,
 Sikkwi mullimullikwale, sikkwi mullimullikwalukwale,
 Nekatula imakkemai nekulu pa pela kala kwenasuli pakkale.
 Nekatula imakkemai nekulu pa,
 Ipeelokkapilli ulupa nekatul uurmakkemai,
 Pela kwilikwale, pela kwilikwalukwale.
 Nekatula imakkemai nekulu pa,
 Pela wakikwalukwale ae⁶ imakkemai nekulu pali,
 Pela kwakkwakwalukwale ae imakkemai nekulu pali,
 Pela arakwalukwale ae imakkemai nekulu pali,
 Pela welalekwalukwale ae imakkemai nekulu pali,
 Pela sikkwi oleolekwale ae imakkemai nekulu pali,
 Pela nalule nalukwalukwale ae imakkemai nekulu pali.
 Machimala nekasunnaittokekwichi: nekati paniki kikkimakkemai,
 Paniki nek uurmakkemai, paniki tul aipinemai,
 Kilu Oloyakler iwar makkiliali,
 Kil Oloyakler iwar kwapunyemai,
 Machimala neka palitakkekwichi,
 Machimala nekaollo pase noenae,
 Machimala akteenai iawar nukku se;
 Kil Oloyakler iawar makkilekemai,
 Iawar kakkapiryemai⁷ ipenuselutanakakwale,⁸
 Iawar kakkapiryemai kaklakanakwa.
 Kil Oloyailer iawala tarpa neka seemai,
 Iawala tarpa neka kukumakkemai,⁹

Notes: 6. Explained *sonido*. 7. Explained *con ensenadas*. 8. Explained *akkwa tummakan* 'big stones'. 9. Explained *encorvarse*.

In front of them³ living beings are moving, living beings are drifting,
 Living beings are fluttering all like the *suppisuppi*-bird.
 The living beings are making a noise down below,
 All like the *takir*-bird, like the young of the *takir*-bird.
 The living beings make a noise down below like the *paro*-bird,⁷
 The living beings are making a noise down below,
 Like the *mullimulli*-bird, like the young of the *mullimulli*-bird,
 The living beings make a noise like the sound of different instruments.
 The living beings are making a noise down below,
 Below the great waves the living beings are making sounds,
 Like the parrakeet, like the young of the parrakeet.
 The living beings are making a noise down below,
 Like the young of the *waki*-bird⁸ they are crying down below,
 Like the young of the *kwakkwa*-bird⁹ they are crying down below,
 Like the young of the *ara*-bird¹⁰ they are crying down below,
 Like the young of the *wela*-bird¹⁰ they are crying down below,
 Like the *oleole*-bird they are crying down below,
 Like the macaw, like the young of the macaw they are crying down
 below.
 The boys have come to life again:¹¹ in front of them a world (of living
 beings) is teeming (?),
 In front of them the world is making a noise, living beings are fluttering.
 Uncle Oloyailer's¹² river opens up,
 Uncle Oloyailer's river lies flaming.
 The boys stand regarding the place,
 The boys go forth into the empty space,
 The boys descend along the middle of the river;
 Uncle Oloyailer's river opens up,
 The river lies with bays and inlets as from big rocks,
 The river lies with bays and inlets as from seaweed.
 The wind of Uncle Oloyailer's river is blowing,
 The wind of the river is rippling¹³ the ground,

Comments: 7. A kind of parrot. 8. A kind of parrot-like bird (Spanish *cotorra*). 9. A parrot-like bird with green feathers. 10. A kind of parrot.
 11. Literally 'stand, being able to perceive the world,' i. e., 'stand conscious
 of the world.' 12. Name of a sea monster (cf. *yailer* 'an animal like a seal,'
 but Maninigidinapi explains it by *nali e tule*, that is, 'shark man'). 13. Perhaps
 with reference to the fact that the "ground" is in reality the depth of the sea.

Iawala tarpa polekele ainakkwemai,
 Iawala tarpakana aipopomakkemai¹⁰ ipenuselutanakan¹¹ kine.
 Machimala nekasunnaittokesii,
 Kil Oloyailer pan apitakkali:
 "Machimala, iki pe kuetanikkinaye?"
 Machimala nakikukusapiesuli puposkomakkekwichi.
 "Machimalaye, iki pani kual nae kepe saila, iki pe kual nae?"
 "Posumpane¹² kine na muutulekala onakkwetiikine,
 Tarpa kikipuni an manesaur aruttetitee(ye),
 Tekine muutulekala Nalikkaler an apakan ki tototeinie."
 "Yamo¹³ napese ulukia totokanti¹⁴ palimiemai.
 Machimalaye, pani uukkamola¹⁵ suli nape takkeye,
 Napeka uukkamor suenaekoloye,¹⁶ nueki pan apitakkoye."
 Kil Oloyailele iwala nakkwite,
 Nuina Kil Oloyailer apitakkali,
 Kil Oloyailer panka uukkamor pulamainonikki,¹⁷
 Machimala uukkamor naikkamor yoasakwichi,
 Uukkamor tapukkamor yoasakwichi.
 Machimala olotum¹⁸ naisikkekwichi,
 Olotup ipyekwichi nukukala se pakkale.²⁰
 Olokurkin siekwichi, machinikaler²¹ nualekwichi.
 Kil Oloyailer solapa naikukuali,²²
 Kil Oloyailer posumpa yapitarpa tokkali.
 Punawak Olowilasop pan apitakkali,
 Punawaka Tipikilisop pan apitakkali,
 Punawaka Inatikikilisop pan apitakkali.
 Punawaka Olowilasopi machi Inatoipippiler akkonatakkeye,²³
 Punawaka Tipikilisop machi Oloyakinyalel akkonatakkeye,
 Punawaka Inatikikilisop machi Naluokinyapippiler akkonatakkeye.
 Punawaka Olowilasopi ipakselewala aituumakkekwichi,

Notes: 10. Explained *goteando*. 11. Noted down *-nusel-* (cf. the form explained in note 8). 12. Explained *el mundo*. 13. Explained = *yamoa* ('por gusto'). 14. Explained *cayucos chicos*. 15. Explained *camisa*. 16. Explained = *-kweloe* (in songs); *buscar, conseguir*. 17. Explained *traer mucho*. 18. Explained *hacer poner*. 19. For *olotup* (cf. note 1). 20. Explained *hasta*. 21. Explained *muchachito*. 22. Explained *seguir atrás*. 23. Explained *acudir*.

The wind of the river is rising as if darkening (the place),
 The winds of the river are moistening¹⁴ the big rocks.
 The boys are sitting alert¹⁵ to what is going on,
 Uncle Oloyailer is waiting for them.¹⁶
 "Boys, how did you come to be that way?"¹⁷
 The boys stand crying without being able to stop.
 "Boys, how did you fare at first, how did you fare?"¹⁸
 "In the world, as we were going fishing the animals of the sea,
 A south wind turned over our ship,
 So that an animal of the sea, a Shark, began to play with our bodies."
 "For my pleasure I sent for your(?) little boats."¹⁹
 Boys, you don't have any shirts, I see,
 I will go for a while and get you shirts, be kind and wait for me."
 Uncle Oloyailer's river rises,
 They wait in good faith¹⁹ for Uncle Oloyailer,
 Uncle Oloyailer comes bringing them²⁰ shirts a-plenty,
 He makes them put on shirts and pants,
 He makes them put on white (?) shirts.
 The boys stand putting on golden chains,
 The golden chains are shining²¹ down to their waist.
 They stand putting on hats, the young boys are looking well.
 They follow after Uncle Oloyailer,
 They enter Kil Oloyailer's doorway.
 The girl Olowilasop is waiting,²²
 The girl Tipikilisop is waiting,²²
 The girl Inatikikilisop is waiting.²²
 The girl Olowilasop attends to the boy Inatoippipiler,
 The girl Tipikilisop attends to the boy Oloyakinyalel,
 The girl Inatikikilisop attends to the boy Naluokinyapipiler.
 The girl Olowilasopi's calves are swelling,²³

Comments: 14. Literally 'dripping on.' 15. Cf. comment 11. 16. Literally 'you are waiting for me.' 17. Or 'how did you happen to come here?' (literally 'how did you come to be?'). 18. Literally 'how did you go coming (to) me?' 19. The meaning of this phrase, which recurs further below, is not certain. 20. Literally 'you come bringing me.' 21. Perhaps properly 'they stand shining (= making shine).' 22. Literally 'you are waiting for me.' 23. Literally 'as she is standing' (cf. the following comment).

Punawaka Olowilasopi wininarkan²⁴ oniekwichi,
 Wininarkan aitonimakkekwichi, wininarkan aipisumakkekwichi.
 Punawaka Olowilasopi maniasakkiliturpa²⁵ imakkekwichi,
 Esale²⁶ maniatappalisakkili²⁷ imakkekwichi.
 Winituklapawin²⁸ imakkekwichi, winiettolowini²⁹ imakkekwichi,
 Winitinannawini imakkekwichi, winikwalepawini imakkekwichi,
 Ani punawaka Tipikilisop ipakselewala aituumakkekwichi, wininarkan
 oniekwichi.
 Wininarkan aitonimakkekwichi, wininarkan aipisumakkekwichi.
 Punawaka Inatikikilisop maniasakkiliturpa tukkalenamakkekwichi,³⁰
 Maniatappalisakkiliturpa tukkalenamakkekwichi.
 Winituklapawin tukkalenamakkekwichi, winiettolowini tukkalenamak-
 kekwichi,
 Winitinannawini tukkalenamakkekwichi, winikwalepawini tukkalenamak-
 kekwichi.
 Punawaka Inatikikilisop nakaipaisewala aituumakkekwichi, wininarkan
 oniekwichi,
 Wininarkana tonimakkekwichi, wininarkana pisumakkekwichi.
 Punawaka Inatikikilisop maniasakkiliturpa imakkekwichi pela kalilikwale,³¹
 Punawaka Inatikikilisop maniatappalisakkiliturpa imakkekwichi,
 Winituklawini imakkekwichi, winiettolowini imakkekwichi,
 Winitinannawini tukkalenamakkekwichi, winikwalepawini tukkalenamak-
 kekwichi.

Notes: 24. Explained *abaloria*. 25. Explained *moneda*. 26. Explained
como machete. 27. Explained = *manipirit* ('silver cross'). 28. Explained
como plata. 29. Explained *campanitas*. 30. Explained *puesto en el cuello*.
 31. Explained *cigarra*.

The girl Olowilasopi stands embroidering bead work,
 She stands putting the beads in a curved pattern, she stands putting the
 beads in a zigzag pattern.²⁴

The girl Olowilasopi stands with coin ornaments²⁵ ringing,
 She stands with silver crosses²⁶ ringing like metal.
 She stands with small shell beads²⁷ ringing, she stands with bell orna-
 ments ringing,

She stands with coral beads ringing, she stands with glass beads ring-
 ing.

My girl Tipikilisop's calves are swelling, she stands displaying²⁸ bead work,
 She stands with bead work in a curved pattern, she stands with bead
 work in a zigzag pattern.

The girl Inatikikilisop stands with silver coins round her neck,
 She stands with cross-shaped silver ornaments round her neck.
 She stands with shell beads round her neck, she stands with bell orna-
 ments round her neck,

She stands with coral beads round her neck, she stands with glass beads
 round her neck.

The girl Inatikikilisop's calves are swelling,²⁸ she stands displaying bead
 work,²⁸

She stands with bead work in a curved pattern, she stands with bead
 work in a zigzag pattern.

The girl Inatikikilisop stands with coin ornaments ringing like the sound
 of the cicada,

The girl Inatikikilisop stands with silver crosses ringing,
 She stands with shell beads ringing, she stands with bell ornaments ring-
 ing,

She stands with coral beads round her neck, she stands with glass beads
 round her neck.

Comments: 24. Perhaps *oniekwichi* ('embroidering') is not to be taken in a literal sense; the meaning may be that the bead work worn tight around the calves of the legs to enhance their beauty is forming patterns as described. 25. American and other coins worn on the breast. 26. Or 'ornaments shaped like crosses.' 27. The note 28 appears misleading; *tuklapa* has no reference to 'silver,' but is probably a collective form (G60) of *tuila*, a small shell (perhaps abounding in the Tuira river, in Cuna *Tuilewala*). 28. The translation is in accordance with the observation in comment 24.

Punawaka Olowilasop nakauukkamola e panwakki sapuryamola³² narkan³³ oniekwichi,

Nakauukkamor e panwakki sapuryamola aitonimakkekewichi, aipisumakkekewichi;

Punawaka Olowilasop uukkamola narkan oniekwichi,³⁴

Uukkamola narkan aitonimakkekewichi, uukkamola narkan aipisumakkekewichi.

Naka punawak Olowilasopi mola sakkimakkekewichi,

Pela nakkitutule³⁵ mola na arpattekewichi,

Mola aksakkimakkekewichi pela nakkiturpale.

Naka punawaka Tipikilisop uukkamola e panwakki sapuryamola narkan oniekwichi,

Narkana tonimakkekewichi, narkana pisumakkekewichi.

(Naka) punawaka Inatikikilisop nakauukkamola³⁶ narkan oniekwichi,

Uukkamola narkana tonimakkekewichi, uukkamola narkana aipisumakkekewichi,

Uukkamola aisakkimakkekewichi,

Pela ipeaitirkwale molanasakki aralekekewichi.

Punawaka Inatikikilisop uukkamola e panwakki sapuryamola narkan oniekwichi,

Aitonimakkekewichi, aipisumakkekewichi.

Punawaka Inatikikilisop nakamol narkan oniekwichi,

Mola narkan aitonimakkekewichi, mola narkan aipisumakkekewichi,

Mola narkan aisakkimakkekewichi pela kusemakkuturpale.³⁷

Molanasakki arpatteyola, molanasakki aralekenai pelale puttisale.

Punawaka Olowilasop panka machi Inatoippipiler olokanasu se marwete-naeye,

Punawaka Olowilasop panka olonoka takkali,

Ipemimiryo ipewaikwa³⁸ pali otaryakwale puklu imakkali.³⁹

Notes: 32. Explained *saburete*. 33. Explained *rayas*. 34. Explained *dibujar*. 35. Explained *árbol flor*. 36. Explained *borde*. 37. Explained = *kuseptuttu* ('*arbusto*'). 38. Explained *matz*. 39. Noted down *imakkale*.

The girl Olowilasop stands displaying stripes in the middle of the folds of her skirt,²⁹

In the middle of the folds her skirt has a curved pattern and a zigzag pattern;³⁰

The girl Olowilasop's dress has stripes in its pattern,³⁰

She stands with curved stripes in her dress, she stands with zigzag stripes in her dress.

The noble³¹ girl Olowilasopi stands with a dress forming a net,

She stands with her dress reaching far down like the flowers of the *nakki*-tree,

She stands with her dress forming a net like the fruits of the *nakki*-tree.

The noble girl Tipikilisop stands displaying stripes in the folds of her dress,

She stands with curved stripes, she stands with zigzag stripes.

The (noble) girl Inatikikilisop stands displaying stripes in the folds of her dress,

She stands with curved stripes in her dress, she stands with zigzag stripes in her dress,

She stands with her dress forming a net,

She stands with her net-like dress shining blue just like (the feathers of) the *aitirkwa*-bird.

The girl Inatikikilisop stands displaying stripes in the middle of the folds of her skirt,

They are curving, they are zigzagging as she is standing.

The girl Inatikikilisop's dress folds have stripes in the pattern,³⁰

The dress has curved stripes, the dress has zigzag stripes,

The dress stripes are forming a net³⁰ just like the fruits of the passion flower.³²

The net-like dress is hanging down, the net-like dress is shining blue, all aflame.

The girl Olowilasop goes to sit down near the boy Inatoippipiler's seat,³³

The girl Olowilasop finds him³⁴ a calabash,³³

Preparing (?) a drinking bowl mixed with the grains of maize.³⁵

Comments: 29. Literally 'she stands embroidering (displaying; cf. comment 24) skirt stripes in the middle (waist) of her (dress) folds' (?). 30. Literally 'as she stands' (-*kwichi*). 31. Or 'the spirit girl'; a honorific title (cf. *Nak-ipelele* 'the Sun'). 32. According to note 37, 'like the passion flower.' 33. Literally 'a golden seat, calabash' ('golden' being a poetic ornament). 34. Literally 'you find for me.' 35. i. e., 'a refreshing drink of maize.'

Punawaka Olowilasop mas Inatoippipiler (ka) sunnomaali:

“Paniki Nakipeler nekul epekemai,⁴⁰

Nakipler panki nekulu kupyamaisattikine,

Nelekana kalati⁴¹ wimakkonaetinasae,⁴² kala karkalimakkonaetinasae,

Nelekan se nape kwen makarokosurye.”

Punakana Olowilasop panka sunnomakke:

“Nuipa yokkusa nelekan kala wimaisa, nelekan kala karkalimaisa.”

Nelekan ainiali, pela kurkina appulusa,⁴³

Nelekan ituenae, Nele Mummukkalele na kaakia opinyamakketanik,

Nelekan appala kine esanupokale⁴⁴ aitikenai.

Machi Inayollekapippiler⁴⁵ yapisaila kine kaekwichi,

Nelekan tue naka machi Inayollekapippiler palimaiyekwichie,

Nelekan tu kwichikuel ittolesurye.⁴⁶

Paniki nelekan walamaisa, Nele Mummukkaler pan wakkilamaisa,

Nele Mummukkaler panka sunnomakkeinie:

“Pitti papisokekwichimoye?⁴⁷

Pani innaipeapakilakan se ulukia totokanti⁴⁸ palimiemaititee?⁴⁹

Pani innaipeapakilakana apakan ki tototiteeye?

An innaipeapakilakana wiotetiopi⁵⁰ ampe saemoinie.”

Naka kilu Yollekapippiler nelekan ka sunnomakke:

“Ampei innaipeapakilakana sunnawisisulititeeye?”⁵¹

“Pani innaipeapakilakana sunnawisikuapinne;

An innaipeapakilakante kunnuktemalatiteeye?”⁵²

Machi Inayollekapippiler: “Ani sulimokatiteeye.

Kil Oloyailele pei innaipeapakilakan se ulukia palimisainie,

Notes: 40. Explained *ha pasado ya*. 41. Explained *música*. 42. Explained = *kōleti*; *hacer* (referring to *-sae*). 43. Explained *confundió*. 44. Explained *espíritu*. 45. Explained *un pescado* (orwai ‘pez cochino’). 46. Explained = *kwichikusulittiopie* (‘tiene miedo’). 47. Noted down *papesokekwichi*-; explained = *ipi sakwichi*? ‘what are you doing?’ 48. Explained *cayuco*. 49. Noted down *paliniemai*-; explained *mandar*. 50. Explained *sufrir*. 51. Alternative form *-sulittiteeye*; explained *no conoce*. 52. Explained *opurkisa* (‘killed’).

The girl Olowilasop speaks to the boy Inatoippiler:
 "When I noticed³⁶ the Sun was passing away,
 When the Sun had left the world in darkness,
 The *nelegan*³⁷ were made to go (out) making music, they were made to
 go (out) making a noise,
 (But) we did not want to show you at all to the *nelegan*."
 The girl Olowilasop says to him:
 "In vain (?)³⁸ the *nelegan* made music, the *nelegan* made a noise."
 The *nelegan* were going out, (their) hats made a tangle,³⁹
 The *nelegan* went forward, Nele Mummukkalele came brandishing his stick,
 The *nelegan* descended at midnight like spirits.
 In the young Inayollekapippiler's⁴⁰ gateway they stood shining (?),
 In front of the *nelegan* the noble young Inayollekapippiler appeared,
 In front of the *nelegan* he was intimidated.⁴¹
 The *nelegan* approached him,⁴² Nele Mummukkaler addressed him,
 Nele Mummukkaler began to speak to him: ⁴³
 "What are you also doing?
 Did you send for the little boats of my human children?⁴⁴
 Did you play with my human children's bodies?
 As my human children suffered, I will do to you also."
 The noble uncle Yollekapippiler⁴⁵ says to the *nelegan*:
 "I certainly do not know of your human children."
 "You know something⁴⁶ of my human children;
 Have you people eaten my human children?."
 The young Inayollekapippiler (says): "I certainly do not have them either.
 Uncle Oloyailele sent for the boats of your human children,

Comments: 36. Cf. comment 6 to part I. 37. Literally 'clairvoyants'; here those carved wooden figures are meant, which the *nele*'s ('wise men with *clairvoyant* faculties') use in their ceremonies in order to find a lost soul (i. e., the soul of a sick person, etc.). The carved figures are ordered by the *nele*'s to go out and, armed with sticks, pipes, flutes, etc. (with which latter they produce a noise), make a search for the soul. 38. The meaning is uncertain; literally 'well perished.' 39. The hats are essential attributes of the carved figures; with them they perform many tricks, the purpose being to trap the evil spirits which try to catch the soul. 40. The name of a fish, one of the evil beings supposed to have destroyed the young Indians. 41. Literally 'it is not found that they can stand up against' (?). 42. Or 'he noticed the *nelegan* approaching' (cf. comment 36). 43. Literally 'you . . . to me.' 44. Literally 'the young of the owners of *chicha*,' i. e., 'the Indians.' 45. The same as Inayollekapippiler. 46. Literally 'you almost know.'

Pei innaipeapakilakana apakan ki tototeinie.
 Posumpa sokakwena se petu wakkitteinie.”⁵³
 Na nelekan upokenae, nelekana kurkin onieyola,
 Nele Mummukkalele kil Oloyailer wakkilamaitappie:
 “Pani innaipeapakilakana wiosaye⁵⁴ annape sunnawisikuali,
 Wiosaye nape sunnawisikuali.⁵⁵
 Weki pani innaipeapakilakana se ulukia totokanti palimiemaititee,
 Teki itti ulale nape ulusumpa se upoketanikkiinie.
 Weki peki kaawal otaryesekinie, peki kaawala an nukyamaitokuye,⁵⁶
 An innaipeapakilakana wiosatte wiluppi nape imakkemoinie.”
 Kil Oloyakler pupa piknimakkemai, pupa yasumakkemai.
 Nele Mummukkalele aya nelekan se kolekwichi: “Kurkina kannomalinie.”
 Pela waule⁵⁷ kurkina nek onakkweyola,
 Pela polekele kurkina neka sakkatieyola.
 Kil Oloyailer pupa tollomakkemai,
 Kil Oloyailer kakka kwen kolemai:
 “Aya Lelekanye, toka kutakerye!”⁵⁸
 Nele Mummukkalele palimaiye: “Iki pali toka kuenae?
 Wek innaipeapakilakan kine toka kutakerye pe kwen pinasachurye.”⁵⁹
 Nelekan pup aipiliali, nelekan aipiliali,
 Esanupokaleti na machi Inatoippipiler na wakkilakwichikunonikki,
 Machi Inatoippipiler esanupokalet kala sunnumaali:
 “Pepa naemokoe, nanasaila takkenaoe.”
 “Pani nanasaila palitakkewalikkaye?”⁶⁰
 Kilu Kwetulikam pali ulusumpa ipekuteinie.”
 Machi Inatoippipiler pup oskomakkekwichi⁶¹ nakikukusapiesuli.

Notes: 53. Explained *escapar*. 54. Explained *opurkisa* ('killed'). 55. Something may have been left out here. 56. Explained *pegar*. 57. Explained = *kapur* ('pepper'). 58. Explained *no pega más*. 59. Explained *no pensó*. 60. Explained *nunca más*. 61. Noted down *ugosko*-.

He played with your human children's bodies.
 He has fled before you unto one of his dwellings."
 The *nelegan* entered, the *nelegan*'s hats made (smoke or light?)⁴⁷ go out,
 Nele Mummukkalele addressed uncle Oloyailer:
 "You have killed our human children, I know you,
 You have killed them, I know.
 Here you have sent for the little boats of our human children,
 And therefore we have come to enter your submarine abode.
 Here (I have come) to beat you with my stick,⁴⁸ when I shall hit you with
 my stick,
 I will also do to you according to what my human children have suffered."⁴⁹
 Uncle Oloyailer turns over and drops into a swoon.
 Nele Mummukkalele stands calling on his *nelegan* friends: "Let us strengthen
 (fasten?) our hats."
 Like (a cloud of) pepper⁵⁰ the hats raise the earth (dust),
 Like a darkness the hats cover the place.
 Uncle Oloyailer lies coughing (with all his body),
 Uncle Oloyailer calls out a single word:
 "Friends *nelegan*, enough!"⁵¹
 Nele Mummukkalele retorts: "How, on the other hand, could it be enough?
 That it was too hard on the human children here, you did not consider
 at all."
 The *nelegan* turn round, the *nelegan* return,
 They come to address the spirit of the boy Inatoippipiler,⁵²
 They speak to Inatoippipiler's spirit:
 "We will go with you also, we will go and see (your) mother."
 "Will you ever see my mother again?
 We have come to inhabit the dwelling of the uncles Kwetulikan."⁵³
 The boy Inatoippipiler stands crying without being able to stop.

Comments: 47. Cf. 'stood shining,' in the seventeenth line above. 48. Taking *-seka* (*-seki*) as postposition; literally 'wield my stick on you' or 'mix my stick with you.' 49. Literally 'because my human children have suffered, I will do to you also (in equal) measure.' 50. Cf. the passage commented under 47. 51. Literally 'if it comes to be enough.' 52. Or 'who is (now) a spirit.' 53. Evidently sea animals personified.

III

Punawaka Olowilasop machi Inatoipippiler kala peka manaklapilli kine
 uukachi naisisa,
 Manailapilli se kapitwarsaenaemala paniki nekakunapala kusa.¹
 Machi Inatoipippiler manailapilli uukakka pali neka palitakkekwichi,
 Tarpa yolapa nek onakkwemai,
 Tarpa yolapa nekapilli maiyemai, nekapilli okinyemai,
 Tarpa yolapa olokammukana² ampikusa.³
 Mas Inatoipippiler neka palitakkekwichi uumakattipali.⁴
 Tarpa yolapa kammukanti kilamakkeyola,
 Tarpa yolapa kammukanti nek onakkwemai,
 Tarpa yolapa kammukantina neka seemai, puppurmakkeyolaki⁵ pel amuk-
 kale, .
 Tarpa yolapa kammukantina wiasal otekenai,⁶ na wiasali⁷ aipopomakke-
 nai,⁸
 Na tarpasaila oteenai, na tarpa okwalulekenai,⁹
 Na tarpakwa¹⁰ aitekenai,
 Naka Muukunasupilli se wiapuniotekenai,¹¹ Muukunasupilli okwichenai.¹²
 Naka tarpa yolapasaila e manesaur kalimakkenae,¹³
 E manesaur tinale(ke)nai,¹⁴ e manesaur pulalenai,¹⁵
 Pilatola takketiopi e manesaur na pup opinyenai.
 Mas Inatoipippiler nekasunnapalitakkekwichi uumakattipa,
 Naka machi Inatoipippiler uukachi yalar mekenae, nekasunnaittokemai:
 Paniki nekakum pokilesa, paniki nekakun uurmakkemai,
 Nekapilli akkikinnemai, nekapilli selekemai,
 Nekapilli wawwanmakkemai, nekapilli tiklimakkemai,

Notes: 1. Explained *media noche*. 2. Explained *ciclones*. 3. Explained *quedaron*. 4. Explained *muy lejos*. 5. Explained *humo* (referring to *puppur*-). 6. Explained *viento poco a poco*. 7. Explained *viento*. 8. Explained *cayendo*. 9. Explained *nacer*. 10. Explained = *purpale* ('like the shade of, a little'). 11. Explained *hacerse invisible*. 12. Explained *levantó espuma*. 13. Explained *forma de cayuco*. 14. Explained *parado*. 15. Explained *alzar la vela*.

III

The girl Olowilasop has put up a hammock for¹ the boy Inatoippiler in
 the sleeping loft,
 They go to the loft to sleep when midnight has come.²
 In a corner of the sleeping loft the boy Inatoippiler stands looking
 around,
 The north wind raises the earth (dust),
 The north wind pierces the surface of the ground, rustles the surface of
 the ground,
 The north wind has formed cyclones.³
 The boy Inatoippiler stands looking afar.
 The cyclones of the north wind are rising,
 The cyclones of the north wind are lifting the ground,
 The cyclones of the north wind are blowing, they are fuming all in a turbid
 state,⁴
 The cyclones of the north wind are bringing down rain, their rain is driz-
 zling,
 Their chief wind is whistling, their (baby) wind is born,⁵
 Their little wind⁵ is rising,
 It is making the noble surface of the sea invisible (?),⁶ it raises the surface
 of the sea (in foam).
 The noble chief north wind catches (?) his ship.⁷
 His ship rises out of the water,⁸ his ship goes under full sail,⁹
 Like (those of) the white man, his ship is heaving.
 The boy Inatoippiler stands looking afar,
 The noble boy Inatoippiler goes to lie down in the hammock, he lies
 listening:
 The world around him¹⁰ is silent (quiet), he perceives a noise,
 The surface of the ground is roaring, the surface of the ground is stirred
 (by a wind),
 The surface of the ground is wavering, the surface of the ground is totter-
 ing,

Comments: 1. An additional 'for you' is left untranslated. 2. Literally
 'you have come in me' (cf. comment 6 to Part I). 3. Literally 'cyclones came
 to stay.' 4. Referring to the sea, which is the scene of the story. 5. Literally
 'causes to be born' (cf. *tarpakwa* 'little wind' in the following line); one wind is
 born of the other. 6. Translation according to note 11. 7. *i. e.*, the canoe,
 which the boys have left behind. 8. Literally 'becomes dry.' 9. Literal trans-
 lation (cf. note 15). 10. Literally 'around me.'

Nekapilli uurmakkemai pela Nele Takkwilele,
 Pela elople¹⁶ nek uurmakkemai, pela kala kwenasuli pakkale.¹⁷
 Punawaka Oloyokilasopi¹⁸ panka sunnumaali:
 "Ani punawak Olowilasopi e olopirpi tukku nekatuloenai,¹⁹
 E olopirpi tukku uurmakkenai,
 Punawaka Olowilasopi e olopirpi tukku akkikinnenai, nekatuloenai."
 Punawaka Oloyokilasopi ipealulu nakase aitekenae,
 Ipemimiryō ulutakkekwichi, ipemimiryō apatoorimakkenae.
 Naka machi Inatiopippiler oloarsan²⁰ yalapali pup aitekenae,
 Iawala nukku se apanukkenae, iawala nukku kine neka palitakkekwichi:
 Paniki iawala nek iikaemai,²¹ iawar paniki nek onukkamakkenai.²²
 Uukkamola naikkamola ulesuekwichi,
 Uukkamola tapukkamola esuekwichi,
 Nakasailiki opatyekwichi, saili karyekwichi,²³
 Ipekukitili²⁴ ki saili nuatakkekwichi, saili tuiyekwichi.²⁵
 Iawar nukkus aitekenae, iawala pa mekenae,
 Iawala muutulekalakana sakliki uukakka pali tommomakkenanai,
 Nekati napase nakkwenae, uukkamola naikkamola yoasakwichi,
 Uukkamor tapukkamor yoasakwichi.
 Punawaka Olowilasop machi Inatiopippiler sunnumaali:
 "Ipekala kunkwenatti se²⁶ tuuti pinakinkusa,²⁷
 Na yalapa²⁸ tuuti kopenaemaloinie."
 Ani machi Winiplele²⁹ manesaur noeye tuukwa pinale,
 Paniki Nakipelele nekakuna apala kusa.
 Tarpa yolapa saila kannokemai, tarpa yolapa saila pu(la)lekemai,
 Ani machi Winiplele manesaur nosakuye,
 Ani machi Winiplele manesaur tarpa pa apayokesi³⁰ kati,
 Tarpa pa yokikutoetiopi manesaulu muukunasupilli onakkwetani,
 Muukunasupilli owarwetani,³¹ Muolotuppimpa pa tokkali,
 Uukkamola iirmaali, tarpasaila pali uukkamor memmermakkali.

Notes: 16. Explained *sonido de música*. 17. Explained *distinto*. 18. Explained *e nana (de las hermanas)*, *e ome Yailer* ('the girls' mother, Yailer's, wife'). 19. Explained *bullá*. 20. Explained *escalera*. 21. Explained *corriente*. 22. Explained *chocar*. 23. Alternative form *saili ulukaryekwichi*; explained *bajando los pelos*. 24. Explained *peine*. 25. Explained *kwie* = 'comb.' 26. Explained *mañana*. 27. Explained *está lista* (?). 28. Explained *los dos*. 29. Explained *e kuenatti* ('her brother', *i. e.*, Oloyailer's son). 30. Explained *mojando*. 31. Explained *echando espuma*.

The surface of the ground is sounding like thunder,
 The place resounds as with music, as with different tunes.
 The woman Oloyokilasopi¹¹ speaks to him:
 "My daughter Olowilasopi's golden spindle point is making a noise,
 The point of her golden spindle makes the sound,
 Daughter Olowilasopi's golden spindle point is roaring and making a noise."
 The woman Oloyokilasopi descends to the fire place,
 She stands preparing food, she goes to stir about (?)¹² the food.
 The noble boy Inatoippipiler is climbing down the golden ladder,
 He goes to bathe in the middle of the river, he stands watching in the
 middle of the river:
 The river is running in a current, the river is beating against the banks.
 He stands taking off his shirt and pants,
 He stands taking off his white shirt,
 He stands letting down his noble hair, he stands loosening his hair,¹³
 With the comb he stands arranging his hair, he stands combing his hair.
 He goes down into the middle of the river, he goes to lie down in the river,
 The animals of the sea are swimming among the tufts of his hair,
 He goes up onto the bank, he stands putting on his shirt and pants,
 He stands putting on his white shirt.
 The girl Olowilasop speaks to the boy Inatoippipiler:
 "Tomorrow *chicha*¹⁴ will be made ready,
 We shall go together to drink *chicha*."
 The boy Winiplele's¹⁵ ship goes out for the *chicha* feast,
 The Sun has reached its noontide position.
 The north wind is blowing hard, the north wind is increasing in strength,
 When the boy Winiplele's ship goes out,
 The boy Winiplele's ship is moistened by the wind,¹⁶
 As if going to be overturned by the wind, the ship has come to raise the
 surface of the sea,
 It has come to make the sea foam, as he enters among the Islands of the
 sea,
 As the sails flutter, as the sails are agitated by the wind.

Comments: 11. Oloyailer's wife. 12. Usually *apatoor*- denotes the 'stirring up of fire.' 13. Certain Cuna tribes still wear the hair long. 14. An intoxicating drink, usually made of sugar cane and taken at festivals; also the name of such a festival. 15. The name of Oloyailer'sson. 16. Literally 'as he is sitting (in the boat).'

Ani machi Winiplele ulupotetirpi ularkwannali³² muukunasupilli se,
 Machi Winiplele aitekenae, ulupotetirpi ularkaswamakkali,³³
 Muukunasupilli opirmakkali, ulupotetirpi kinyenae,
 Nekati napase naikukuali.³⁴
 Machi Winiplele aiteknæ ipeupikkapilli se, punawaka Olowilasop yapitarpa
 tokkali.
 Machi Winiplele nekasunnalitalakkekwichi,
 Ani punawaka Olowilasop machi Winiplele kala sunnumaali:
 "Ipi ulale nue nue pani takkeye?"³⁵
 Naka machi Winiplele punawaka Olowilasop kala palimakyekwichi:
 "Patto tiowakwa³⁶ aitesaye an sunnawisikualie,³⁷
 Tiowakwa amisaye³⁸ ampe sunnawisikualie."
 "Ale toa peka sokeye?"
 "Ante tarpakana³⁹ suli pani takkewalie?⁴⁰
 Tarpakana anka sokemoinie."
 Ani punawaka Olowilasop allakolekwichi.
 Naka punwaka Olowilasop uukachi tukkuakana⁴¹ takkali,
 Uukkamola tukkuakana takkali, olotupapi takkekwichi,
 Uukkamola narpisukkwamola⁴² pii takkali,
 Maniasakkiliturpa pii takkekwichi,
 Tuu ituke⁴³ maniatappalisakkiliturpa pii takkekwichi,
 Tuu pinale maniwini tuklapawini takkekwichi,
 Wini ettolowini takkekwichi, wini tinannawini takkekwichi,
 Wini kwalepawini takkekwichi tuu pinale.
 Ani punawaka Olowilasop ani machi Inatoippipiler kala naka uukkamola
 naikkamola apitakkali,
 Uukkamola tapukkamola apitakkali.
 Ani punwaka Olowilasop machi Inatoippipiler kala olosupakupsichimor⁴⁴
 pii takkekwichi,
 Olomuswe pii takkekwichi, olotupa takkekwichi.
 Tuu pinale, tuu kopoet ituke uumola tukkuamakkali,⁴⁵
 Ulupotetirpi seka uukachi tukkuakana⁴⁵ oteali,

Notes: 32. Noted down *-kwennali*; Explained *bajando*. 33. Explained *canalete*. 34. Noted down *naikkuguali*. 35. Explained *ver bien en el ojo*. 36. Explained *humanos*. 37. Explained *supe*. 38. Explained *buscar a los humanos*. 39. Explained *espíritus*. 40. Explained *usted cree que no tengo noticias*. 41. Explained *circunferencia hamaca envuelta*. 42. Explained *molos dibujadas*. 43. Explained *para el futuro*. 44. Noted down *Olasuba*-. 45. Noted down *tukkwa*-.

The boy Winiplele is putting the landing canoe¹⁷ into the sea,
 The boy Winiplele descends, he begins to paddle the canoe,
 He stirs up the surface of the sea, the canoe goes fast,
 It is stopping on the beach.

The boy Winiplele goes ashore, he enters the girl Olowilasop's gate.
 The boy Winiplele stands looking around,
 The girl Olowilasop speaks to the boy Winiplele:
 "Why are you searching me out?"

The boy Winiplele stands answering the girl Olowilasop:
 "I have learned that human beings have descended here recently,
 I have learned that you have caught human beings."
 "Who has told you then?"¹⁸

"Do you not think I am posted with the news?
 The spirits have told¹⁸ me also."
 The girl Olowilasop stands laughing awhile.
 The noble girl Olowilasop is fetching (?)¹⁹ a folded hammock,
 She is fetching¹⁹ a folded garment, she is fetching a chain, all of gold,
 She is fetching a patterned garment,
 She is fetching coin ornaments,
 For the *chicha* feast she is all fetching silver crosses,
 For the sake of the *chicha* feast she is fetching silver shell beads,
 She is fetching bell-shaped beads, she is fetching coral beads,
 She is fetching glass beads, for the sake of the feast.
 The girl Olowilasop examines the folded shirt and pants for the boy
 Inatoipippiler,
 She examines the white shirt.
 The girl Olowilasop is fetching a dark coat (?) for the boy Inatoipippiler,
 She is fetching a necktie, she is fetching a golden chain.
 For the sake of the feast, before they will drink *chicha*, she is folding his
 shirt,
 She is putting the folded hammock²⁰ into the canoe,

Comments: 17. A small canoe used for landing, etc. 18. Literally 'tells, tell.' 19. Literally 'seeing.' 20. Literally 'the folds of the hammock, the folds of the sail.'

Uumola tukkuakan oteali, mol aipisukkwamolakan⁴⁶ oteali ulupote nukku se.

Na punawaka Olowilasop aitekenae, ulupotetirpi se nakkwenae,
 Punawaka Inatipikilisop⁴⁷ aitekenae, ulupotetirpi se nakkwenae,
 Punawaka Inatikkilisop⁴⁸ ulupotetirpi se nakkwenae,
 Punawaka Oloyokilasopi ulupotetirpi se nakkwenae,
 Machi Inatoippipiler nakkwenae ulupotetirpi se,
 Machi Oloyakinyalele nakkwenae ulupotetirpi se,
 Machi Naluokinyapippiler nakkwenae ulupotetirpi se,
 Machi Inayollekapippiler nakkwenae ulupotetirpi se,
 Kilu Oloyakler ulupotetirpi se nakkwenae.

An ulupotetirpi muukunasupilli opirmakkali,

Esaulu yalapali ulupotetirpi naikukemai.

Punawaka Olowilasop esaulu nukku se nakkwenae,

Punawaka Inatipikilisop⁴⁷ esaulu nukku se nakkwenae,

Punawaka Tikikilisop⁴⁸ esaulu nukku se nakkwenae,

Punawaka Oloyokilasop esaulu nukku se nakkwenae.

Naka machi Inatoippipiler uukkamola tukkuakana⁴⁵ onakkwenae,

Machi Inatoippipiler nakkwenae,

Machi Yakinyaler⁴⁹ nakkwenae,

Machi Naluokinyapippiler nakkwenae,

Machi Yollekapippiler nakkwenae,

Kil Oloyailer nakkwenae.

Ani manesaur tinalena,⁵⁰ ani manesaur kalimakkenai,

Ani manesaur pulalekenai, pilatola takketiopi ani manesaur opinyenai.

Kil Oloyailer mas Inatoippipiler ka palimaiyekwichi:

“Uuswiakimor onakk(w)emaloinie (?)”⁵¹

Ani machi Inatoippipiler uuswiakimor ainakkwenae, koa⁵² tulattale
 ainakkwenae.

Tarpa pali a uukkamola suiakimola⁵³ tuuleali,

Ani manesaur kinyemai, Ulusumpa Ulikkapriawila opeali,⁵⁴

Ulusumpa Tinamakkapirya ukakka pali;

Ani manesaur kinyemai, muukunasupilli onakkwemai,

Muupilli owarwemai, muupillikan aisipumakkemai.

Notes: 46. Noted down *ipisukkwa*-.; explained *dibujado*. 47. That is, Tipikilisop(i), above. 48. That is, Inatikikilisop(i), above. 49. That is, Oloyakinyaler. 50. Explained *parado*. 51. Noted down *onakkumaalinie*. 52. Explained *cada uno*. 53. Noted down *swiagim*-. 54. Explained *dejando*.

She is putting down the folded sail,²⁰ she is putting a patterned garment into the middle of the canoe.

The girl Olowilasop descends, she steps into the canoe,

The girl Inatipikilisop²¹ descends, she steps into the canoe,

The girl Inatikkilisop²² steps into the canoe,

The woman Oloyokilasopi steps into the canoe,

The boy Inatoippipiler steps into the canoe,

The boy Oloyakinyalele steps into the canoe,

The boy Naluokinyapippiler steps into the canoe,

The boy Inayollekapippiler steps into the canoe,

Uncle Oloyailer steps into the canoe.

The²³ landing canoe ripples the surface of the sea,

The canoe is stopping alongside the ship.

The girl Olowilasop goes into the middle of the ship,

The girl Inatipikilisop²¹ goes on board the ship,²⁴

The girl Tikkilisop²² goes on board the ship,²⁴

The woman Oloyokilasop goes on board the ship.²⁴

The noble boy Inatoippipiler goes to bring on board the folded sails,²⁵

The boy Inatoippipiler goes on board,

The boy Yakinyaler²⁶ goes on board,

The boy Naluokinyapippiler goes on board,

The boy Yollekapippiler goes on board,

Uncle Oloyailer goes on board.

The²³ ship rises out of the water,⁸ the ship is caught by the wind (?),

The ship goes under full sail,⁹ like (those of) the white man, his ship is heaving.

Uncle Oloyailer stands addressing the boy Inatoippipiler:

"Let us hoist the sails."

The²³ boy Inatoippipiler goes to hoist the sails, a hundred of them he goes to hoist.

With the wind his sails are bulging,

The²³ ship goes fast, leaving the low place Ulikkapriawila behind,

Past the low place Tinamakkipirya;

The²³ ship goes fast, it raises the surface of the sea,

It makes the sea foam, it makes white crests on the waves.

Comments: 21. She was originally called Tipikilisop by the narrator. 22. She was originally called Inatikikilisop. 23. Literally 'my.' 24. Literally 'into the middle of the ship.' 25. Cf. comment 20. 26. Originally called Oloyakinyaler.

Uukkamola koipekana⁵⁵ panitu manesaur nosainie,
 Uukkamola koipekan palikatappi⁵⁶ ipekokowininaittiopi,
 Uukkamola koipekan⁵⁷ opeali.

Notes: 55. Explained *nia e ulu* 'the ship of the spirit.' 56. Explained *alcanzó*. 57. Noted down *koaibega*.

IV

Muutulekala Nalili¹ manesaur nosainie ipekokowininaittiopi,
 Kilu Nalir manesaur epekenae.
 Ulusumpa pantu sunnakolesi,
 Ulusumpa Kopalikunapriawila ukakka pali manesaur kinyenae,
 Ulusumpa Kwatilillipirya ukakka pali ani manesaur kinyenae.
 Kilu Molir manesaur pantu nosainie, kilu Molir punaya² aitikesi,
 Pupa yakilekesi,³ pupa tummalekesi,⁴
 Muu kokowininaittiopi kilu Molir manesaur opekenae.
 Kilu Kalupillikan pantu ainiemai,
 Kilu Kalu Tonikalupillikan kilamakkeyola,
 Kilu Kalu Tonikalupillikan e wanap⁵ arkaeyola,
 E wana(p) mellekeyola, e wana(p) aitalemaite.
 Mas Inatoippipiler neka palitakkekwichi manesaur nukku kine:
 Kilu Kalupillikan pantu ainiemai,
 Ololokalupillikan pantu kilamakkeyola.
 Kil Oloyailer mas Inatoippipiler se palimaiyekwichi:
 "Uukkamola kannomarye.⁶ Olopanter onakkwemalinie."
 Ani machi Inatoippipiler olopanter onakkekwichi,
 An olopanter iirmakkenai, an olopanter aipinenai,
 Pela ipeniiskwale an olopanter iirmakkenai ipenalule.⁷
 Kil Oloyailer mas Inatoippipiler ka sunnumakkali:
 "Kilu Sukler⁸ manesaur nosa Kalu Kakkilipilli pali,
 Kilu Sukler manesaur pa penekutaileke."⁹

Notes: 1. Explained *tiburón*. 2. Explained *e ome* ('his wife'). 3. Explained *sentado* (*en el cayuco*). 4. Explained *muy corta*. 5. Explained *ventana*. 6. Explained *la vela fuerte*. 7. Explained *kissikwat* 'rojo.' 8. Alternative form *Sukkulele*; explained *sierra*. 9. Alternative form *-taileye*; explained *competir*.

Under the masts(?)²⁷ the ship has gone out,
 The masts (?) are reaching as high as a coco palm (?),²⁸
 The masts (?) leave (everything) behind (?).

Comments: 27. Literally 'the lords of the sails.' 28. Literally 'like hanging coconuts'; the masts with the sails look like a coco palm, heavy with fruits.

IV

The sea animal, the Shark's¹ ship went out like a coco palm,²
 The ship of uncle Shark goes to leave (everything) behind.
 A spirit abode³ is standing near⁴ in front of them,⁵
 Past the (edge of the) low place Kopalikunapriawila the ship goes fast,
 Past the (edge of the) low place Kwatilillipirya my ship goes fast.
 Uncle Sea Lion's (?)⁶ ship went past,⁷ uncle Sea Lion's wife is sitting down,
 She is sitting in the boat, she is very short as she sits,
 Like the coco palms of the sea uncle Sea Lion's ship goes leaving (everything) behind.
 The fortified walls of the spirits are rising in front,⁷
 The spirit abode Tonikalupillikan⁸ is rising,
 The windows of the spirit abode Tonikalupillikan are open,
 Its windows are swinging ajar, its windows are half open.
 The boy Inatoippiler stands looking around in the middle of the ship:
 The spirit abodes are rising in front of him,⁷
 Ololokalupillikan⁹ is rising in front of him.⁷
 Uncle Oloyailer stands addressing the boy Inatoippiler:
 "Let us strengthen (secure) the sails: Let us hoist a flag."
 Our boy Inatoippiler stands hoisting a flag,
 The flag is fluttering, the flag is wavering,
 All like stars the flag is fluttering like feathers of the macaw (?).
 Uncle Oloyailer is speaking to the boy Inatoippiler:
 "Uncle Swordfish' ship has gone out from Kalu Kakkilipilli,
 Uncle Swordfish seems to be competing with (our?) ship."

Comments: 1. Another visitor to the *chicha* feast. 2. Cf. Comment 28 to Part III. 3. Literally 'house' or 'place below.' 4. Literally 'within earshot.' 5. Literally 'you are in front of me.' 6. Or some other sea animal of the size of a tapir (*moli*). 7. Literally 'in front of me.' 8. 'Crooked Walls.' 9 The name of another spirit abode.

Kalu Kakkilikalupillikana pantu kilamakkeyola,
 Kalu Kakkilikalupillikana wanap¹⁰ arkaeyola,
 Wana(p) mellekeyola, wana(p) aitalamakkeyola, wana(p) puipumakkeyola,
 Kalu Kakkilikalupilli se wiapomor¹¹ patyemai,
 Wiapomor neka sommeroemai,¹² wiapomola aipopomakkemai,
 Kalu Kakkilikalupilli apayokemai, Kalu Kakkilipilli apanukkemai;
 Na kilu Sukler manesaur palikatappi, kilu Sukler manesaur yalapa nai-
 kuemai,
 Kilu Sukler manesaur muupilli owarwemai.
 Kil Oloyailer na mesa na pukepuke¹³ muupilli oaisukkamakkemai,¹⁴
 Muupilli owarwemakke kati tarpa pa yokikutoetiopi,
 Naka muupilli kakka witupa ka aipopomakkemai esaur nukku se.
 Ulusumpa pantu sunnakolekwichi,
 Ulusumpa Polisakuna¹⁵ ukakka pali ani manesaur kinyemai.
 Punawaka Oloyokilasopi na machi Inatoipippiler kala kalupilli palisoke-
 kwichi:
 "Napeka Kalu Tutulikalupilli se napeka walamakkoinie."
 Kalu Tutulikalupilli pali potulekala¹⁶ aitekenae,
 Potulekala olokwillo pa selekenai, olokwillo pa aipanenai Kalu Tutulika-
 lupilli se,
 Kalu Tutulikalupilli se potulekala olopatte¹⁷ aipanenai,¹⁸
 Olopatte pa seleali, Kalu Tutulipilli se naikuemai.
 Kalakwiasaila palimaiyemai, Kalakwia¹⁹ otekenae.
 Potulekala nasitukku aitetemakkenai, nasitukku kukulekenai.
 Punawaka Oloyokilasopi panka sunnomakke:
 "Weti kilu Potulekala takkenaeinie, tuu pina aitekenae."
 Punawaka Oloyokilasopi na machi Inatoipippiler kala kilu Kalupilli
 palisokekwichi.

Notes: 10. Explained *ventana*. 11. Explained *viento lluvioso*. 12. Explained *oscurecer*. 13. Explained *uno u otro* (*mesa* = 'dos juntos'). 14. Explained *chocando*. 15. Explained *pirya* ('a whirlpool'). 16. Explained = *achunipali* ('cometa, esfinge'); a fabulous animal ('*esfinge siempre lleva cadena*'). 17. Explained *plato de oro*. 18. Noted down *aipannai*. 19. The same as *Kalakwiasaila*.

The walls of Kalu Kakkilikalupilli¹⁰ are rising in front,¹¹
 The windows of Kalu Kakkilikalupilli are open,
 The windows are swinging ajar, the windows are half open, the windows
 are forming strainers (?),¹²
 Unto Kalu Kakkilikalupilli rain clouds are descending,
 The rain clouds are darkening the place, the rain clouds are dripping,
 They are moistening Kalu Kakkilikalupilli, they are washing Kalu Kakki-
 likalupilli;
 Uncle Swordfish' ship is just catching up, uncle Swordfish' ship is stopping
 alongside,
 Uncle Swordfish' ship is making the sea foam.
 Uncle Oloyailer is beating the sea alongside of him,
 He is certainly making the sea foam, as if going to be overturned by
 the wind,
 The noble sea is casting spray¹³ into the middle of the ship.¹⁴
 A fortified abode is standing nearby,⁴
 Past the low place Polisakuna¹⁵ my ship is speeding.
 The woman Oloyokilasopi stands showing¹⁶ the fortified place to the¹⁷
 boy Inatoippiler:
 "Let us approach the fortress Tutulikalu."¹⁸
 Over the fortified place Tutulikalu vampires¹⁹ are descending,
 The vampires hang soaring from golden chains, they are moving with
 golden chains toward Tutulikalu,
 The vampires' golden platters are moving toward Tutulikalu,
 Soaring on golden platters, they stop at Tutulikalu.
 The chief Watchdog is meeting²⁰ them, he goes to bring down the Watch-
 dogs.
 The vampires display (?) the points of their claws, they retract the points
 of their claws.
 The woman Oloyokilasopi is speaking:²¹
 "Here comes uncle Vampire, he is going down to the feast."
 The woman Oloyokilasopi stands showing¹⁶ the¹⁷ boy Inatoippiler the
 fortified place of the spirits.

Comments: 10. The same as Kakkilipilli. 11. Cf. comments 5 and 7.
 12. With reference to the following context (?); in Cuna poesy, rain often
 comes from calabash strainers (*puipu*). 13. Literally 'mouth water, saliva.'
 14. Literally 'for him' (*ka*). 15. 'Misty place,' the name of a whirlpool.
 16. Literally 'speaking' or 'thinking of.' 17. Literally 'her.' 18. Literally
 'for you.' 19. Highly feared airy beings of a mythological character (cf. note 16).
 20. Or 'addressing.' 21. Literally 'you are speaking to me.'

Kalu Tutulikalupilli aisuisuimakkeyola, aipulalekeyola, e suipatukku aisuisuimakkeyola.

Kalu Tutulikalu wanap arkaeyola, wana(p) mellekeyola,

Wanap aitalamakkeyola, wanap aipupimakkeyola,²⁰

Ipekala kwimpaapakka naale²¹ Kalu Tutuli wanap arkaeyola.

Punawaka Oloyokilasopi sunnomaali:

“Napeka kilu Nia punayae pukkpa se walamakkoinie.”

Kalu Tutulikalupilli pali kilumala kala kwenasuli pakkale upokoe tuukwa pinale.

Punawaka Oloyokilasopi Punawaka Olowilasop ka sunnomaali, na punayaa-kana uanaiali:

“Kalu Tutulikalupilli kine pani tuupi pe wisikutakerke;²²

Kalu Tutulikalupilli pali kilu Nia punayaekana ipiyaaitiwalie;²³

Pani machi Inatoippiler wisusili pe kutakeleye;” na punayakan²⁴ uanaiali.

Machi Inatoippiler nekasunnalitalakkekwichi:

Kalu Tutulikalupilli se wiapomor patyemai, wiapomol aipopomakkemai,

Kalu Tutuli apanukkemai, Kalu Tutulikalupilli se wiapunimor patyemai,

Kalu Tutulikalupilli apanukkemai, Kalu Tutulikalupilli ekarwekwichi,²⁵

Kalu Tutulikalupilli sakkatiemai, Kalu Tutulikalupilli sommoroemai,

Kalu Tutulikalupilli seka muupillikana eloka²⁶ iirmakkemai, eloka palikarmakkemai,

Muupillikana Kalu Tutulikalupilli ourmakkemai, Kalu Tutulikalupilli okolomakkemai,

Nele Takkwilile²⁷ Kalu Tutulikalupilli ourmakkemai.

Muu opatulakan²⁸ se ainakkwemai,

Muu opatulakan se pilekemai,

Muu opatulakan se aanuemai.²⁹

Mas Inatoippiler nekasunnalitalakkekwichi esaur nukku kine:

Naka kilu Sukler manesaur keke na paisaetaileke,³⁰

Notes: 20. Noted down *aibubu*-. 21. Explained *son ocho ventanas*. 22. Alternative form *-kutakerye*; explained = *pe totar munkutakerye* ('que no toma mucha chicha'). 23. Explained *robarlos; cuidado que no lo robaneste señor*. 24. Noted down *punayaga*. 25. Explained *lluvia entra en el calu*. 26. Explained = *temala* ('olas del mar'). 27. Explained = *mala* ('trueno'). 28. Explained *maíz del mar*. 29. Explained *aglomerando*. 30. Explained *corren iguales; que no pueden quedar atrás*.

The fortress Tutulikalu has pinnacles, it extends far, its pinnacles protrude in sharp points.

The windows of the fortress Tutulikalu are open, the windows are swinging ajar,

The windows are half open, the windows are forming strainers (?),²²

The windows of Tutulikalu open into eight windows.²³

The woman Oloyokilasopi is speaking:

"Let us approach uncle Nia's²⁴ many women."

From Tutulikalu the spirits want to enter with different kinds of music for the *chicha* feast.

The woman Oloyokilasopi speaks to the girl Olowilasop, admonishing her daughters:

"In the fortress Tutulikalu do not taste too much *chicha*;

In the fortress Tutulikalu beware of uncle Nia's daughters;²⁵

You might happen to lose the boy Inatoippipiler"; (thus) she is admonishing her daughters.

The boy Inatoippipiler stands looking around:

Unto Tutulikalu the rain clouds are descending, the rain clouds are dripping,

They are washing the fortress, unto the fortress Tutulikalu rainy clouds are descending,

They are washing the fortress, rain enters into the fortress,²⁶

They cover the fortress Tutulikalu, they darken the fortress Tutulikalu,

Unto the fortress Tutulikalu the waves of the sea are beating,²⁷ the waves are tossing,

The seas make the fortress roar, they make the fortress Tutulikalu resound, Like thunder they make the fortress Tutulikalu roar.²⁸

The sea corn is rising toward it,

The sea corn is hanging round about it,

The sea corn is clustering unto it.

The boy Inatoippipiler stands looking around in the middle of the ship:

The noble uncle Swordfish' ship cannot keep pace with them (?),²⁹ as it seems,

Comments: 22. Cf. comment 12. 23. The phrase is a poetic stereotype and difficult to explain. 24. That is, an evil spirit, the owner of the obode Tutulikalu. 25. According to note 23, lest they lose Inatoippipiler to the inhabitants of the spirit abode. 26. The translation is according to note 25. 27. Literally *fluttering*. 28. This description, as well as the following lines, reminds us that the spirit abode is situated on the bottom of the sea. 29. Cf. note 30.

Muupilli owarwemai kati tarpa pa yokikutoetiopi.

Neka palitakkekwichi: Kalu Tutuli nakapali ulusumpa Tolisakunapirya-wila aitikesi,

Muuapali epikesi, muuapalisakan se aimakkumakkemai.

"Weki kilu³¹ pukkupa naikuetinekaye," Punawaka Oloyokilasopi sunno-maali.

Kilul aktikenai, kilu Nalikkaler³² manesaur aipiryenai tuukwa pinale, Kilu Nitirpanaler manesaur aitikenai,³³ manesaur aipiryenai tuukwa pinale.

Ulusumpa Tolisapirya ukakka pali kilu Ikkwaliler manesaur aitikenai,³³

Kilu Ikkwaliler manesaur aipiryenai tuukwa pinale.

Ulusumpa Tolisapirya ukakka pali kilu Pakler manesaur aitikenai,³³

Kilu Pakler manesaur aipiryenai, kilu Pakler manesaur sanilekenai,³⁴

Kilu Pakler manesaur wanap arkaenai, kilu Pakler manesaur wanap aitale-makkenai,

Kilu Pakler manesaur wanap aitaarmaite, oloispee³⁵ wanap ipyenai, wanap pippimakkenai;

Kilu Pakler manesaur tinamakkenai,³⁶ kalimakkenai,³⁷

Kilu Pakler manesaur pulalekenai,

Pela pilatola takketiopi Kilu Pakler manesaur pup opinyenai.

Ani machi Inatoippipiler ulusumpa Tolisapirya ukakka pali an manesaur aipiliali,

An manesaur uukkamor iirmakkenai;

Mas Inatoippipiler manesaur uukkamor esuleali, uukkamor kukumakkenai,

Na mas Inatoippipiler manesaur tinalekenai, manesaur kalimakkenai,

Manesaur pulalekenai³⁸ tuukwa pinale, pilatolale na ul opinyenai.

Na kilu Paklele pakkayopi kukusale mas Inatoippipiler na esaul opinyenai,³⁹

Na mach(i) Inatoippipiler ulupotetirpi uloteali,

Ulupotetirpi muukunasupilli se naikuali.

Notes: 31. Abbreviated *K*. 32. Explained *tiburón*. 33. Noted down *-nae*. 34. Explained *corvada*. 35. Explained *cristal*. 36. Explained *pararse*. 37. Explained *parado*. 38. Explained *juntas; muchas sogas de mástiles*. 39. Noted down *-nae*.

It does indeed make the surface of the sea foam, as if going to overturn by the wind.

He stands looking around: Near Kalu Tutuli the submarine place Tolisakunapiryawila is standing (below),³⁰

It stands dripping (?),³¹ it³² is causing the waters of the sea to foam.

"Here is the stopping place of many spirits," the woman Oloyokilasopi is saying.

The Alligator is descending (in his boat), uncle Shark's ship is making for the feast,

Uncle Octopus' ship is coming down, the ship is making for the feast. From the border of the low place Tolisapirya³³ uncle Ikkwaliler's ship is coming down,

Uncle Ikkwaliler's ship is making for the feast.

From the border of the low place Tolisapirya uncle Whale's ship is coming down,

Uncle Whale's ship is turning, uncle Whale's ship is curving (listing?), The windows of uncle Whale's ship are open, the windows of uncle Whale's ship are half open,

The windows of uncle Whale's ship are standing ajar, like a golden mirror the windows shine and glisten;

Uncle Whale's ship is rising out of the water, it is lifted up,³⁴

Uncle Whale's ship goes under full sail,

All like (those of) the white man uncle Whale's ship is rolling (?).

Our boy Inatoippiler's ship is turning (away) from the border of the low place Tolisapirya,

The sails of the ship are fluttering;

The sails of the boy Inatoippiler's ship are being taken in, the sails are being folded,³⁵

The boy Inatoippiler's ship is rising out of the water, the ship is lifted up,³⁴

The ship is going under full sail, making for the feast, his ship is rolling like (those of) the white man.

Like uncle Whale,³⁶ the boy Inatoippiler's ship is rolling,

The boy Inatoippiler is lowering the landing canoe,

The landing canoe is afloat on the surface of the sea.

Comments: 30. Literally 'sitting.' 31. Or 'pouring, gushing' (?); cf. comment 28. 32. Or 'he' (with reference to Oloyailer or some other spirit?). 33. The same as Tolisakunapiryawila above. 34. Cf. note 13 to Part III (with translation). 35. Literally 'are folding' or 'making folds.' 36. The word *kukusale* (of uncertain meaning) is not translated.

Na mach(i) Inatoippipiler aitekenae,
 Na punawaka Olowilasop uukachitukkuakana aiteali,
 Uukkamola naikkamola tukkuakwa aiteali,
 Olosupa⁴⁰ kupsichimola aiteali, olotupa aiteali.
 Punawaka Olowilasopi uukkamola nakkitutumola aiteali.
 Ani punawaka Olowilasopi aitekenae,
 Punawaka Inatipikilisop⁴¹ aitekenae,
 Punawaka Inatikikilisop aitekenae,
 Punawaka Oloyokilasopi aitekenae ulupotetirpi nukku se.
 Machi Oloyakinyaler aitekenae,
 Machi Naluokinyapippiler aitekenae,
 Machi Inayollekapippiler aitekenae,
 Kil Oloyailer aitekenae ulupotetirpi nukku se.
 Ulupotetirpi kammi nek opinnali,⁴² muukunasupilli opirmakkali,
 An ulupotetirpi kwichikuenae,⁴³ kinyenae,⁴³ nekati⁴⁴ napase naikukuali.
 Kilu Nia pan apitakkali: "Kil Oloyailerye, pe otanikkiwalie."⁴⁵

Notes: 40. Explained *vestido*. 41. The name is abbreviated; she was also called Tipikilisop(i). 42. Explained *turbiar el mar*. 43. Perhaps correctly *-nai* (cf. note 39). 44. Explained *tierra*. 45. Explained *los reciben* (= *pe tani sokeye 'usted viene'*).

V

Kilu Nia iawala nukku se panka pup aipiliali,
 Na kil Oloyailer solapa naikukuali, iawar nukkus aitekenae.
 Na mach(i) Inatoippipiler nekasunnalitalakkekwichi:
 Kalututuli iawar nakkwemai, Kalututuli iawar nek ikaemai;
 Kalututuli yalapali, iawar kakka yalapali kilu Nia punayaekan pan api-
 takkali.
 Machi Inatoippipiler sakli nuatakkekwichi, na saili okaryekwichi;¹
 Mas Inatoippipiler uukkamor naikkamor esuekwichi,
 Uukkamor tapukkamor esuekwichi.

Notes: 1. Explained *bajando*.

The boy Inatoippipiler goes to descend,
 The girl Olowilasop is letting down the folded hammock,
 She is letting down the folded shirts and pants,
 She is letting down the white dress shirt, she is letting down the golden chain.

The girl Olowilasop is letting down the flowery³⁷ dress.
 Our girl Olowilasop goes to descend,
 The girl Inatipikilisop³⁸ goes to descend,
 The girl Inatikikilisop goes to descend,
 The woman Oloyokilasopi goes to descend into the middle of the landing canoe.

The boy Oloyakinyaler goes to descend,
 The boy Naluokinyapipiler goes to descend,
 The boy Inayollekapipiler goes to descend,
 Uncle Oloyailer goes to descend into the middle of the landing canoe.
 The paddles of the canoe stir up the water,³⁹ they ripple the surface of the sea,

The landing canoe goes fast, it is speeding, it is stopping on the beach.
 Uncle Nia is waiting for them: "Welcome, uncle Oloyailer."⁴⁰

Comments: 37. That is, a woman's dress with *nakki*-flowers in the pattern. 38. That is, Tipikilisop, mentioned before. 39. Literally 'the place.' 40. Literally 'you have come' (?); cf. note 45.

V

Toward uncle Nia's¹ river they are turning (their steps),²
 They follow after uncle Oloyailer, they go to descend into the middle of the river.

The boy Inatoippipiler stands looking around:
 The river of Kalututuli is rising, the river of Kalututuli is illuminating the place;
 Beside Kalututuli, beside the river bank, uncle Nia's women are expecting them.

The boy Inatoippipiler stands arranging his hair, he stands letting down his hair;
 The boy Inatoippipiler stands taking off his shirt and pants,
 He stands taking off his white shirt.

Comments: 1. The spirit owner of the fortress (Kalu) Tutulikalu. 2. Literally 'you are turning (your) bodies for me.'

Iawar nukku se aitekenae, iawar yalapa apanukkali,
 Naka sakli ulupemakkemai, saili ulukaryemai, saili ulusuilekemai;
 Sailiki ukakka pali muutulekalakana, wiwistulekana² ulukommomakkenai,
 Mach(i) Inatoippipiler nekati napase nakkwenae,
 Saili ulunuetakkekwichi, saili ulukwiekwichi,
 Ipekukitili³ kine saili uluokaryekwichi;⁴
 Saila walamakkekwichi, sailiki opirmakkekwichi,
 Sailiki tarpali⁵ ipekukitili yoekwichi.
 Mas Inatoippipiler uukkamola naikkamola yoasaekwichi,
 Uukkamola tapukkamor yoasaekwichi,
 Na olomuswe naisikkekwichi tuukwa pinale;
 Na olosupa yoekwichi, na olotup naisikkekwichi,
 Na olotup oyakkekwichi⁶ matta paapakka naale,⁷
 Olotup pippimakkekwichi,⁸ olotup ipyekwichi pakka nukkukala⁹ se pak-
 kale.¹⁰
 Mas Inatoippipiler olomeri yoasakwichi, olosappat¹¹ yoasakwichi,
 Olokurkin siekwichi, olokurkin ipyekwichi,
 Olokurkin pippimakkekwichi, Nakipeler takketipakkayopi,
 Olokurkin ipyekwichi, Olosappat kiimakkekwichi.¹²
 Machi Inatoippipiler machitola nualekwichi,¹³ machinikaler¹⁴ kannaleke-
 kwichi,¹⁵
 Machitola nualekekwichi tuu pinale;
 Tuu pina kannokekwichi tuu kopoet ituke.
 Ani punawak Olowilasop na molanarkan oniekwichi pela nakkitutule,
 Molanasakki arpatteyola pela nakkiturpale,
 Molanasakki aiturpamakkekwichi¹⁶ tuu pinale;
 Punator nualekekwichi, punator kannalekekwichi tuu kopoet ituke.
 Ani machi Inatoippipiler tuu iwala pa nakkwiali;
 Kilu Nia punayaekan nuenue pani takke,
 Kilu Nia¹⁷ (puna)yaekana pantu pinnukukiletemar,¹⁸

Notes: 2. Explained = *unus* ('sardines'), etc. 3. Explained *peine*. 4. Explained = *ulup se* ('fondo'; referring to *ulu*-). 5. Explained = *impa pali* ('in, between'). 6. Explained = *pattekwichi* ('falls, hangs down as he stands'). 7. Explained 8 *cadenas cada uno*. 8 Explained *ipyeti* ('shining'). 9. Noted down *nukkegala*. 10. Explained *hasta la cintura*. 11. Noted down *olozapat*. 12. Explained *sonido*. 13. Explained *parece como hombre*. 14. Said to be used as "another name of Inatoippipiler." 15. This word appears repeated twice in the notes 16. Explained *en el borde tiene (flecós, orlas)*. 17. Noted down *Ni*. 18. Explained *negritas (palo — quemado, negrito)*.

He descends into the middle of the river, he is bathing in the river,
 He is combing his noble hair, he is letting down his hair, his hair is reaching
 far down;

Among the tufts of his hair the fish of the sea, the sardines are swimming.
 The boy Inatoippiler climbs up on the river bank,
 He stands arranging his hair, he stands combing his hair,
 With the comb he stands loosening his hair;

He stands spreading out (?) his hair, he stands twisting (?) his hair,
 He stands putting the comb into his hair.

The boy Inatoippiler stands putting on his shirt and pants,
 He stands putting on his white shirt,
 He stands tying his golden necktie for the sake of the feast;
 He stands putting on his golden coat, he stands putting on his golden chain,
 His golden chain hangs down eightfold (?)³ as he stands,
 The golden chain glistens as he stands, the golden chain shines (reaching)
 down to the waist.

The boy Inatoippiler stands putting on his golden socks, he stands
 putting on his golden shoes,

He stands putting on his golden hat, he stands with his golden hat shining,
 He stands with his golden hat glistening like the sun,
 He stands with his golden hat shining, he stands with his golden shoes
 creaking.

The boy Inatoippiler stands looking like a man,⁴ he stands looking like
 a strong boy,⁵

He stands looking like a fine man (prepared) for the feast;
 Because of the feast he stands strong before drinking *chicha*.

The girl Olowilasop stands displaying stripes in her dress all like *nakki*-
 flowers,

Her net-like dress is hanging down all like the fruit of the *nakki*-tree,
 She stands with a fringed dress (prepared) for the feast;
 She stands looking like a lady, she stands looking strong before drinking
chicha.⁷

Our boy Inatoippiler is ascending along the road to the feast;
 Uncle Nia's young daughters are looking at him intently,
 Uncle Nia's daughters look to him⁸ like black-burned tree trunks,

Comments: 3. Cf. note 7. 4. Literally 'looking fine like a man' or 'looking
 like a fine man.' 5. Or 'looking strong like a boy.' 6. Literally 'looking like a
 fine woman.' 7. The construction is analogous to the one commented above
 (comment 5). 8. Literally 'you look to me.'

Kilu Nia punayaekana sailiki kukiletemala.

Na machi Inatoippipiler tuutikmakkakuna¹⁹ iwala pa nakkwemai,

Kilu Nia punayaekan aituurmakkemai, nuenue pani takkeyola,

Kilu Nia punayaekan naka sunnomakkeyola:

“Weti machi Inatoippipiler tiowakwa sokekuaye,

An ukatola ka kusanakatinaye!”²⁰ Kilu Nia punayaekan imaite:²¹

“Patto tiowakwa sokekua pule an sapekusaletipaye!”²²

Mas Inatoippipiler nekasunnaittokenatappi:

“E ukatola ka kuele pinasa²³ antakkeye.”

Kilu Nia punayaekana asa matialetemala,²⁴ kilu Nia punayaekan imakke:

“Patto tiowakwa sokekua naka mesa yalapali ipepakkenatupa patyasae-kwichikusanakatinaye!”²⁵

Kilu Nia punayaekan imakke: “Patto tiowakwa sokekua,

Na mesa na yalapali²⁶ uukachi ki ainakkwemaikusanakatinaye!”

Machi Inatoippipiler kwaki²⁷ otimakkenaetappi:²⁸

“Kilu Nia punayaekana asanokapi kwinnisiimalatti,²⁹

Iki e yalapali uukachi kine ainakkwele pinasa antakkeye?”

Machi Inatoippipiler nektuukwatikmakkaukakka³⁰ pali nekasunnapalitak-kekwichi:³¹

Tuukwatikmakkakalu napali Nia olotutukanti³² armaklekenanai,

Tuukwatikmakkakalu napali Nia olotutukalukan kilamakkeyola,

Nia olotutu kilamakkekwichi, Nia olotutukanti pilite,

Nia olotutu matulekenai,³³ Nia olotutu mikulekenai,³⁴ Nia olotutukanti kammulekenai;³⁵

Nia olotutu arkaenai, Nia olotutu arkaiyamakkenai,

Nia olotutu amnapenai, Nia olotutu amnapamakkenai,³⁶

Nia olotutu yaululekenai, Nia olotutu yaulumainai,

Nia olotutu achunyenai, Nia olotutu achunyamainai,

Nia olotutu achuryenai,³⁷ Nia olotutu achuryamakkenai,

Nia olotutu saelekenai, Nia olotutu saemakkenai.

Notes: 19. Explained *casa de chicha*. 20. Explained *ojalá que hubiera sido mi marido!* 21. Explained *gritan*. 22. Explained *cómo yo lo amaría!* 23. Explained *deseo*. 24. Explained *ñatas*. 25. Explained *ojalá fuera*. 26. Explained *junto*. 27. Noted down *kwagi*. 28. Explained = *natappi* ('went'). 29. Explained *abrir*. 30. Explained *en calle de chicha*. 31. Explained *examinando*. 32. Explained *jardín; está al rededor*. 33. Explained *pétalo* (referring to the element *matu*-, which usually means 'bread'). 34. Explained *encrespadas*. 35. Explained *abriendo poco a poco*. 36. Explained *abrir todo*. 37. Explained *curvando*.

The hair of uncle Nia's daughters looked charred.

Our boy Inatoippipiler is ascending along the way to the *chicha* house,
Uncle Nia's daughters are scurrying about, regarding him close,
Uncle Nia's daughters are saying to each other:

"Since this boy Inatoippipiler is a grandson of Tiolele,⁹

I wish indeed he was my husband!" Uncle Nia's daughters are uttering
aloud:

"Since he is born a human being, how I would love him!"

The boy Inatoippipiler went to listen:

"I think she desires me to be her husband."

Uncle Nia's daughters appear flat-nosed, uncle Nia's daughters are shouting:

"Since he was born a human being, I wish we would stand fastening the
hammock strings (?) together!"

Uncle Nia's daughters are shouting: "Since he was born a human being,
I wish we would climb into the hammock together."

The boy Inatoippipiler went to think in his heart:

"Uncle Nia's daughters, whose noses are open like calabashes,

How can they wish me to climb beside them into the hammock, I wonder?"

The boy Inatoippipiler stands looking around at the entrance of the
chicha house:¹⁰

Round about the walls of the *chicha* house, uncle Nia's golden flowers
are opening up,

Round about the walls of the *chicha* house, uncle Nia's golden flowers
are growing up,

The spirit's golden flowers are rising, the spirit's golden flowers are hanging,

The spirit's golden flowers have petals, they are curling, they are beginning
to open;

The spirit's golden flowers are opening by and by,

The spirit's golden flowers are spreading and widening,

The spirit's golden flowers have concave chalices,

The spirit's golden flowers are opening more and more,

The spirit's golden flowers are curling more and more,

The spirit's golden flowers are finally fading.¹¹

Comments: 9. That is, a human being. 10. Cf. note 30. 11. The description evidently represents the various stages in the life of the spirit flowers, all the way from budding to fading.

Machi Inatoippipiler nekasunnapalitakkekwichi tuutikmakkaposumpa ukakka kine:

Nia olotutu panankitutu³⁸ kilamakkeyola, ainaimakkeyola,³⁹ e nai aipili-makkeyola,

Panankitutukanti matumakkenai, aimatulekenai, mikulekenai, aimiku-makkenai,

Panankitutu kammulekenai, kammunakkenai,

Panankitutukantina arkaenai, arkaiyamakkenai,

Panankitutukantina amnapenai, amnapamainai,

Panankitutukantina aiturpamainai,⁴⁰ aiturpalenai,⁴¹

Panankitutu aisuitalenai, aisuitamainai,

Panankitutu yaululekenai, yaulumainai,

Panankitutu achunyenai, achunyamakkenai,

Panankitutu achuryenai, achuryamakkenai,

Panankitutu saelekenai, saemakkenai.

Machi Inatoippipiler nekasunnapalitakkekwichi tuutikmakkaposumpa ukakka kine:

Tuutikmakkakalu muunapali⁴² Nia olotutukanti ilipaliletanai,

Nia olotutukanti kukulikitutu⁴³ e kalu kilamakkeyola, kalu wisopenai, kalu epanwenai,⁴⁴

Kukulikitutu matulekenai, matumainai,

Kukulikitutu amnapenai, amnapamakkenai,

Kukulikitutu arkaenai, arkaiyamakkenai,

Kukulikitutu achunyenai, achunyamakkenai, etc.

Nia olotutu, Nia nokilikitut⁴⁵ kilamakkeyola,

Nokilikitutu e nai asalekeyola, asamakkeyola,

Nokilikitutu matulekenai, matumakkenai,

Mikulekenai, mikumakkenai, kammulekenai, kammumakkenai,

Nokilikitutu arkaenai, arkaiyamakkenai,

Amnapenai, amnapamakkenai, yaululekenai, yaulumakkenai,

Achunyenai, achunyamakkenai, achuryenai, achuryamakkenai, saelekenai, saemakkenai.

Mas Inatoippipiler nekasunnapalitakkekwichi:

Notes: 38. Explained *rojo, grande (en arbustos)*. 39. Explained from *e naikan* ('its branches'). 40. Noted down *-nae*. 41. Explained *en frutas*. 42. Explained *alrededor*. 43. Explained = *kuku* ('una flor'). 44. Explained *suar kine appirmainai* ('winding around a tree'). 45. Explained = *tuttrusetto* (a yellow flower).

The boy Inatoippiler stands looking around at the entrance of the *chicha* house:

The spirit's big red *pananki*-flowers are growing upward, are branching out, their stalks are twisting,

The big red *pananki*-flowers are budding, they are curling more and more,

The big red *pananki*-flowers are opening up into a reed-like shape,

The big red *pananki*-flowers are opening more and more,

The big red *pananki*-flowers are spreading and widening,

The big red *pananki*-flowers are displaying fringed petals,

The big red *pananki*-flowers are growing pointed petals,

The big red *pananki*-flowers are growing concave chalices,

The big red *pananki*-flowers are opening more and more,

The big red *pananki*-flowers are curling more and more,

The big red *pananki*-flowers are finally fading.

The boy Inatoippiler stands looking around at the entrance of the *chicha* house:

Round about the walls of the *chicha* house, the spirit's golden flowers are well arranged,

The spirit's purple *kuku*-flowers are rising (against?) the walls, are covering (?) the wall, are winding round the wall,

The purple *kuku*-flowers are budding gradually,

The purple *kuku*-flowers are spreading and widening,

The purple *kuku*-flowers are opening more and more,

The purple *kuku*-flowers are expanding more and more, etc.

The spirit's golden flowers, the spirit's yellow flowers are rising,

The stalks of the yellow flowers are creeping, farther and farther,

The yellow flowers are budding gradually,

They are curling more and more, they are growing more and more reed-like,

The yellow flowers are opening more and more,

The yellow flowers are spreading and widening, their chalices are growing concave,

They are extending more and more, they are curling more and more, they are finally fading.

The boy Inatoippiler stands looking around:

Nia kalu muunapali olotutukana kachilikitutu⁴⁶ matulekenai, matumakkenai,

Mikulekenai, mikumakkenai, arkaenai, arkaiyamakkenai,

Amnapenai, amnapamakkenai, achunyenai, achunyamakkenai, saelekenai, saemakkenai.

Tuutikmakkakalu muunapali koelikitutu⁴⁷ matulekenai, matumakkenai, Mikulekenai, mikumakkenai, etc.

Nia kalu muunapali suirkilikitutu⁴⁸ ainakkwenai,

Matulekenai, matumakkenai, etc.

Nia kalu muunapali Nia olotutu kuselikitutu⁴⁹ matulekenai, mikulekenai,

Kuselikitutu achunyenai, achunyamakkenai,

Kuselikitutu aiturpalekenai, aiturpamainai,

Kuselikitutu aisakkilekenai, aksakkimainai,

Kuselikitutu aralekenai, aramainai,

Kuselikitutu e yaur pinyenai pela puttisale.

Notes: 46. Explained = *sappi* ('a tree'). 47. Explained = *koetuttu* (a white flower). 48. Explained = *suirki* (a blue or purplish leguminous flower, growing near the water). 49. Explained = *kusepa* ('fruta, granadilla').

VI

Machi Inatoippipiler tuukwatimakka(kalu) yapitarpa tokkali.

Tuukwatimakkaposumpa yakine kilukan uposa;

Posumpa alimaaisa, posumpa enamaaisa pela kala kwenasuli tuupin(a) upokesi.

Mas Inatoippipiler olokanasu kine pupa malutappi,

Kilu Ansutor¹ yalapali nekasunnapalitakkesii;

Paniki Nakipeler nekul epekemai,

Paniki Nakipelele nekulu kupyamakkemai, nekasunnapalitakkesii.

Nia ilakalu muunapali tuupomettekana ilimaaisa, ilipalilete,²

Ilakalu muunapali ipekala kwimpaapakka ilipaliletmarye;

Nia ilakalu muunapali tuumette apala kine, tuumette impa impakine kilu niakan piliate,

Tuu olokosenoka³ takketulekana⁴ nekasunnapalitakkesii,

Notes: 1. Explained = *Ansu* ('siren', *i. e.*, 'a merman or mermaid'). 2. Explained = *suitti* ('long, extended'). 3. Explained *totuma*. 4. Explained = *noitakket* ('chicha attendants').

Around the spirit's walls the golden flowers, the *kachiliki*-flowers are budding,

They are curving more and more, they are opening more and more,
They are spreading and widening, they are extending more and more,
they are finally fading.

Around the walls of the *chicha* house, the white *koe*-flowers are budding,
They are curving more and more, etc.

Around the spirit's walls the blue *suirki*-flowers are growing,
They are budding gradually, etc.

Around the spirit's walls the spirit's golden flowers, the passion flowers
are budding and curving,

The passion flowers are extending more and more,
The passion flowers are growing fringed petals,
The passion flowers are growing net-like,
The passion flowers are shining blue, turning deep blue,
The passion flowers are growing petals inside, all aflame.

VI

The boy Inatoipippiler enters the door of the *chicha* house.
Into the interior of the *chicha* house the spirits have entered;
They occupy the dwelling, they fill the dwelling, with different kinds
of music they sit down at the feast.

The boy Inatoipippiler takes his place¹ on a golden seat,
Beside uncle Merman he sits looking around;
The Sun is departing from the world,²
The Sun is leaving the world in darkness,² (as) they sit watching.
Along the spirit's palm walls the *chicha* vessels are standing in a row,
placed in good order,

Along the palm walls they are arranged eight in a row;
Along the spirit's palm walls, between the *chicha* vessels, in among the
chicha vessels, the spirits go about,
The keepers of the golden *chicha* cups³ sit looking around,

Comments: 1. Literally 'sits down with a bump.' 2. Literally 'I notice',
i. e., 'they notice' (cf. note 4 and comment 6 to Part I). 3. Literally 'calabashes.'

Kilu niakana panka olokosenoka enamakkekwichi, panka olokosenoka senikki.⁵

Machi Inatoippiler pupakwichikuali olokosenoka kala,
Machi Inatoippiler pupisiwimakkekwichi, pupakormakkekwichi,
Apayoiimakkekwichi⁶ olokosenoka ki naikute,
Tulamurkimakkekwichi, olokosenok otinnoekwichi.

Na machiurpamala olokosenok otinnoekwichimoka;

Kil Oloyailele olokosenok apikasa, tulakwaskakuekwichi.⁷

Na machi Inatoippiler kil Oloyailer annikka, olonok suekwichi,
Mach(i) Inatoippiler olokosenok otinnoekwichi.

Kil Oloyailer palimaiyekwichi:

“Machimala kala selekuchokekua⁸ aklusailakanti⁹ nololesatittee¹⁰ye.”

Mas Inatoippiler olokosenoka ka pupasirmette,¹¹

Olokosenok enoekwichi, olokosenok enamakkekwichi, olokosenok alimakkekwichi.¹²

Kilu niakan pan apitaisa, kilu niakan kala olokosenok ukkekwichi,

Kilu niakana pupawelikuali,¹³ pupayoiimakkeyola.

Mas Inatoippiler kilu niakan apitakkesii;

Paniki nekatikunapala kusa¹⁴ nekasunnaittokesi(i): ipekokkersaila¹⁵ kala-piokkesi.

Nia kalu muunapali tolewala¹⁶ takketule nekasunnalitakkesi,

Machi Oloyakunapaler,¹⁷ machi Yarpikiklipaler¹⁸ nekasunnalitakkesii,
na tolewar nuatakkesi;

Tiisetule na tolewar kakwichikuali, na ipeilaliwar kaekwichi, nekasunnalitakkekwichi.

Panituke talakwikipesaila¹⁹ pantu kwapunyemakkesii;

Ipeilaliwar kala pupamuchuppimakkali, pupaituemakkali,

Pupapiryamakkali,²⁰ pupamarwemakkeyola;

Na talakwikipi kine ipeilali yotappi, ipeilali kwapunyamakkali,

Ipeilaliwar kala pupa aipiliali, ipeilaliwar kala pupaichomakkali;

Notes: 5. Explained = *senonikki* ('bring'). 6. Explained = *yollesae* ('*inclinando*', i. e., 'waving before drinking *chicha*'). 7. Explained *arrojando*. 8. Explained *yo estoy viejo*. 9. Explained *tripas*. 10. Explained *flojo* (referring to *nolo*-). 11. Explained *va buscar para otro chicha*. 12. Explained *muy lleno*. 13. Explained *alegrarse*. 14. Explained = *muttikkit* ('night'). 15. Explained = *kannila* ('gallo'). 16. Explained = *kammusuit* ('bamboo flute'). 17. The name of the spirit's *kantule*, i. e., 'fluter.' 18. Explained = *e sorpalit* ('his assistant'). 19. Explained = *soo* ('fire'). 20. Explained *virando*.

They stand filling the golden cups to the spirits, they bring them the golden cups.⁴

The boy Inatoippipiler stands prancing ceremonially for the calabash, The boy Inatoippipiler stands whistling a little, then shouting,

He stands wavering,⁵ he drinks out of the golden cup,

He stands drinking in big gulps,⁶ he stands draining the cup.

His younger brothers also stand draining the golden cup;

Uncle Oloyailer received the golden cup and spat out.⁷

The boy Inatoippipiler took after uncle Oloyailer,⁸ receiving the cup,

The boy Inatoippipiler stands draining the golden cup.

Uncle Oloyailer stands addressing (the boys):

"I am too old for young boys,⁹ because my stomach is getting weak."

The boy Inatoippipiler fetches *chicha* for the golden cup,¹⁰

He stands filling the golden cup to the rim.

The spirits are waiting for him, he is giving the spirits the golden cup,

The spirits are rejoicing and wavering.

The boy Inatoippipiler sits waiting opposite the spirits;¹¹

When it is (past) midnight he sits listening: the rooster is crowing.

Along the walls of the spirit (house) the flute keepers sit watching,

The young Oloyakunapaler and the boy Yarpikiklipaler¹² sit watching and examining their flutes;

The water fetchers¹³ hurry to catch the flutes, they stand holding their palm stick¹⁴ and watch.

Before them¹⁵ the fire is flaming;

For the palm stick they are stepping, they are advancing,

They are pirouetting, they are jumping up and down;¹⁶

They put the palm stick into the fire, the palm stick is flaming,

For the palm stick they are turning, for the palm stick they are prancing;

Comments: 4. Literally 'you fill for me,' 'you bring me.' 5. All details of the *chicha*-drinking ceremony. 6. Literally 'the whole man.' 7. It is the custom to spit out the last drops of *chicha*, which always leaves the floor wet after a feast. 8. If someone cannot empty the bowl, a friend may take what he leaves. 9. Literally '(it is) since I am getting old, . . .'. 10. After one group has been served, they go in their turn to fetch *chicha* for those who served them. 11. That is, to be served in his turn. 12. The spirit's *kantule* (fluter) and his assistant. 13. Those in charge of the cleaning of the flutes after the ceremony. 14. A hard splinter of palm wood used to cleanse the flutes. 15. Literally 'you sit flaming before me and in front of me' (referring to time and place). 16. As if going to attack; the ceremonial prancing is vividly described in these and the following lines.

Tolewar kine ipeilali yoekwichi,
 Tolewal utyenae,²¹ tolewal aipukpumakkali;
 Tiisetulekana na tolewar palika(e)kwichi,²²
 Tolewar ka pupapiryekwichi, tolewal apanukkali,
 Na tolewal nuatakkali, na tolewal ealuali.
 Kilu Nia punayaekan olotikwanoka ka pupawelikueyola, na tolewar
 apanuksarpaye;
 Na tiiseetule ulusurpa se pupapiryenae, ulusurpa se tokenae.
 Kilu Nia walepunkana pan apitakkali,
 Kilu Nia punayaekan kala tolewal ukkekwichi, tolewal apayokkali;²³
 Kilu Nia walepunkana tiiseetulekana kala tolewal ukkekwichi,
 Tiiseetule tolewar ka pupaipiliali.
 Na machi Oloyakunapalel aitikesi, oloilakalu muunaparye na tolewal
 apikaekwichi,
 Machi Oloyakunapalele tolewala aknuali,²⁴ tolewala kala pupakoormakkali;
 Na Mach(i) Oloyakunapalele na tulakipunnu²⁵ aklewamakkali, tulakipunnu
 aipippimakkali.
 Mach(i) Inatoippipiler na kilumal apitakkesi,
 Kilumar olokoselilinok enamaisa, weti tolewal olokosenoka takkenae;
 Machi Inatoippipiler olokosenok apikasa, olokosenok ki naikute,
 Tulamurkimakkekwichi, olokosenok otinnoekwichi;
 Machi Inatoippipiler na pupa selekekwichi,²⁶ pupa aipanekwichi,
 Pupa sikitappi olokanasu se tuu pa opulusa²⁷ aitikesi.
 Nekasunnaittokesi, neka palitakkessii:
 Nakipeler panikine Nakipeler nekakunapala kusa, neka sunnapalitakkessii.
 Machi Oloyakunapalele tolewar kala pupakwichikua, tolewala kala pupa-
 koormakkali,
 Tolewala kala pupa yalunnali, tolewala kala pup aipanekwichi, tolewala
 kala pupa selekekwichi.
 Nia punayaekana pupakilamakkali, tolewal epiliali,²⁸

Notes: 21. Explained *hacer hueco*. 22. Explained *para lavar*. 23. Explained *pintando con achiote*. 24. Explained *soplando*. 25. Explained = *kurkina* ('hat'). 26. Explained *está borracho*. 27. Explained *mezclado*. 28. Explained = *pippir-makk(ali)* ('turning round').

Into the flutes they stand poking the palm stick,
 They are making the flutes hollow, they are piercing the flutes;
 The water fetchers stand receiving their flutes,
 For the flutes they are pirouetting, they are washing the flutes,
 They are examining the flutes, they are cleansing the flutes.¹⁷
 Uncle Nia's daughters are frolicking for the golden water calabashes, they
 wash the flutes well;
 The water fetchers go pirouetting to the palm-leaf hut,¹⁸ they enter the
 palm-leaf hut.
 Uncle Nia's women are waiting for them,
 They are giving the flutes to uncle Nia's daughters, who paint the flutes
 with annatto;¹⁹
 Uncle Nia's women are giving the flutes to the water fetchers,
 The water fetchers are pirouetting for the flutes.
 The young Oloyakunapaler is sitting down, near the golden palm wall
 he is receiving his flute,
 The young Oloyakunapaler is playing the flute, he is shouting for the flute;²⁰
 The young Oloyakunapaler's hat²¹ is flaming, the hat is shining.
 The boy Inatoippipiler sits waiting for his spirit kinfolk,
 The spirits fill the golden cup, this flute cup²² they go to fetch (?);
 The boy Inatoippipiler receives the golden cup, he is drinking from the
 golden cup,
 He stands drinking in big gulps, he stands draining the cup;
 The boy Inatoippipiler stands wavering and tottering,²³
 Sitting down on the golden seat, he sits drunk with *chicha*.
 He sits listening, he sits watching:
 The Sun has reached its noontide position, he sits looking around.
 The young Oloyakunapaler is dancing ceremonially for the flute, he stands
 shouting for the flute,
 He is inclining his body for the flute, he is moving and wavering for the
 flute.
 The spirit's daughters are rising for the flute, they are dancing around
 the flute,

Comments: 17. With the tail feathers of the (wild) turkey (*sikli*). 18. In which the flutes are painted. 19. A red dyestuff (in Cuna *makepa*) obtained from the tree *Bixa orellana*. 20. The same ceremonial shout as in *chicha* drinking. 21. The *kantule* hats have four specious tail feathers of the macaw. 22. There are several excuses for drinking more *chicha* at the big feasts; here it is part of the flute-cleansing ceremony. 23. That is, he is drunk.

Tolewala kala ollole nekul oimakkali, tolewala kala nekatuloali,
Nekulu kwerpemakkali, nekulu kwirpimakkali.

Nia punayaekana tolewal epiryamakkenai, pali puloenai,²⁹ pali kannoenai;
Nia punayaekana ituenae; Kilu Ansutola machi Inatoippipiler kala sun-
numaali:

“Kilu Nia punayaekan ituenaitti maka pe takkewalikkaye?”³⁰ “Kati
nuetakkenaewalikkae.”³¹

“Tena³² tiowakwanuchu tolewal epiryenae, animal an takkeye.”

“Pemala sokekua na yalapali tolewar ka nekatulonaetenaye.”³³

Mach(i) Inatoippipiler pupakwichikute, pupa selete, tuu pa opulusa pupa
aipanemai,

Na punawak Olosappikasop³⁴ ipakselewar katappi,³⁵

Punawak Olosappikasop pali puloenae,³⁶ palikannoenae;

Nia punayaekan se³⁷ akiemai,³⁸

Punawak Olosappikasopi maniasakkiliturpa imakkenae, pela esale,

Maniasakkiliturpa imakkenae pela kalilile.

Punawak Olosappikasop mola na arpattekwichi, molanasakki pemak-
kenae,³⁹

Molanasakki iirmakkenai, molanasakki akturpamakkenai,

Pela ipeniiskwale mola na ipyenai,

Molanasakki aippipimakkenai, punator nualekenai.⁴⁰

Mach(i) Inatoippipiler na punawak Olosappikasopi ka sunnumaali:

“Iki pani kualinaye kepe saila unni, iki pe taenae?

Pia kalupilli pani ipekuemai?”

Punawak Olosappikasopi⁴¹ pupakokochapiesulipakkale,⁴² pupa pokilekenai,

Palipuloenai, tolewal epriamakkenai.

Machi Inatoippipiler punawak Olosappikasop ka sunnumakke:

“Peka soketi maka pan ittokewalikkaye?”

Machi Inatoippipiler punawak Olosappikasop ka(la) sunnumaali:

“Pia pe kalupilli ipekuemaie?”

Notes: 29. Explained *que salte más*. 30. Explained *usted conoce*. 31. Noted down *noetakke-*; explained *yo conozco*. 32. Explained *mai pe taisokeye* ('if you know?'); *está*. 33. Explained = *naetena* ('vaya!'). 34. Explained *tule ome nekkine koplesii Nia attulimasatti* ('an Indian woman he associated with in the world, which the spirit (*Nia*) had stolen.' 35. Explained *agarró brazo*. 36. Explained *esforzar la danza*. 37. Explained *hacia*. 38. Explained = *aklate* ('cayendo'). 39. Explained *como red*. 40. Explained *bonita*. 41. Noted down *P. olos. sogé*. 42. Explained *no quiere contestar*.

For the flute they make the cavity of the earth resound (?), for the flute
they make a noise,

They are stomping and pounding the interior of the earth.

The spirit's daughters are dancing around the flute, they are increasing
and reinforcing (the movement);

The spirit's daughters are advancing; uncle Merman speaks to the boy
Inatoippiler:

"Do you know the spirits' girls that are advancing?" "I am indeed going
to look close."

"Well, it seems to us that a human child is dancing around the flute."

"Since you say so, let us make a noise for the flute together."

The boy Inatoippiler is dancing, he is wavering and tottering, drunk
with *chicha*,

He catches his woman Olosappikasop²⁴ by the arm,

The woman Olosappikasop increases and reinforces the dance;

Toward the spirit's daughters she is falling in,

The woman Olosappikasop goes with her ornamental coins ringing, all like
metal,

She goes with her ornamental coins ringing like cicadas.

The woman Olosappikasop's dress is hanging far down, she goes with her
dress arranged like a net,

Her net-like dress is fluttering, her net-like dress has got fringed borders,
All like stars her dress is shining,

Her net-like dress is shimmering, she looks like a pretty woman.

The boy Inatoippiler speaks to the woman Olosappikasopi:

"How were you in the beginning, what were you doing?

What spirit abode are you occupying?"²⁵

The woman Olosappikasopi, without wanting to answer, remains silent,
She strengthens her efforts, dances around the flute.

The boy Inatoippiler speaks to the woman Olosappikasopi:

"Do you understand what I say to you?"

The boy Inatoippiler speaks to the woman Olosappikasopi:

"Where do you occupy a spirit abode?"

Comments: 24. The name of an Indian woman, whom Inatoippiler had known while living in the world and who had been stolen by the spirit below the water (cf. note 34). 25. Literally 'where are you occupying a spirit abode?' (cf. a few lines below).

Punawak Olosappikasopi machi Inatoippipiler ka an apisokinie:

"Kalusetokwenkalu kine na kalupilli ipekuenae."

"Iki pani kualinaie? Iki pani taenaie?"

"Posumpaneka kine tuu pa wimakketiiti kine,⁴³ tuu pa opulusatti kine, Ukatola anse koleye: 'Posumpaneka seka kapitwarsaenaemarye.' Na ukator solapali naikukuali,⁴⁴ pani ukatola yapisaila ekatappi, Yapiyaka kine tulekalakan pan apitakkalinie."

Punawak Olosappikasop kilu Nia pani yalataisainie,⁴⁵

Na kwake otimakkekwichi: "Ukatolaye na pienatiiteeye."⁴⁶

Punawak Olosappikasop nekasunnapalitakkekwichi, Tulekalakan panki kwichikuali, kalakwiaosaila⁴⁷ palimakkiali.

Punawak Olosappikasop nekasunnapaliwisikusapiesuli,⁴⁸

pupa oete, nekasunnawisikuali,

Kalusetokiposumpa kine pupakaamakketi,

Punator wialeali, kwakepinasaekwichi,⁴⁹

Punator wialesittokekwichi ukatolati takkoetiopi;

Pinasaekwichi na posumpaneka palitakkoetiopi,⁵⁰

pupa tarwialekekwichi;

Na kilu Nia pa⁵¹ na kalupilli ipekutetakkenaie.

Punawak Olosappikasopi machi Inatoippipiler ka e kusatti⁵² okwakenai,⁵³

Punawak Olosappikasopi machi Inatoippipiler apisokinie:

"Pia pe ulusumpa ipekumamoye?"

"Ulusumpa Ulikkapriawila kine na ulusumpa ipekusanamoe."

"Kepe saila unnie iki pe kualinaie, iki pe taenaie?"

"Na posumpaneka kine nanasaila ka sunnumaali:

'Peka muutulekala nalorkokana onakkwenaekoloye.'

Na muutulekala onakkwetiitikine tarpa kikipuni puloenai,

Tarpakikipuni kannoemai, tarpa kikipuni pakka ani manesaulu arutteti-teeye.

Teki ittikine kilu Nalililele an apakan ki tototeinie,

Teki ittikine kil Oloyakler pakka na posumpati ipekutemoinie."

Notes: 43. Explained *innakopsiitkinye* ('while drinking *chicha*'). 44. Explained *estar = se quedó astrás*. 45. Explained *engañó*. 46. Explained *yo creía que era mi marido*. 47. Explained *perro grande, león*. 48. Explained *se perdió conocimiento*. 49. Explained *pensando*. 50. Explained *volver otra vez*. 51. Explained *señor Nia — con*. 52. Explained *que le pasó a ella*. 53. Explained *diciendo*.

The woman Olosappikasoپی answers the boy Inatoipippiler:

"I live in the spirit abode Kalusetokwen."

"What happened to you? What were you doing?"

"In the world, when they were drinking *chicha*, when they were drunk with *chicha*,

My husband calls out to me: 'We will go to the sleeping place and sleep.' Following after my husband (as I thought), my husband opens the door, Inside the door the dogs²⁶ are waiting for me."

Uncle Nia played a trick on the woman Olosappikasoپی,

She stood thinking in her heart: "I believed it was my husband."²⁷

The woman Olosappikasoپی stood looking around,

The dogs were rising toward her, the watchdogs were assailing her.²⁸

The woman Olosappikasoپی lost consciousness, fainted, and came to life again,

In the (spirit abode) Kalusetokiposumpa²⁹ she regained her mind,

She is a miserable woman, she stands thinking in her heart,

She stands feeling herself a miserable woman, as if looking forward to seeing her husband again,

She stands thinking as if looking forward to seeing her home again, her mind is sad;

With her uncle Nia³⁰ she expects to inhabit the spirit abode.

The woman Olosappikasoپی is telling the boy Inatoipippiler what has happened to her,

The woman Olosappikasoپی addresses the boy Inatoipippiler:

"Where do you also inhabit a spirit abode?"³¹

"In the low place Ulikkapriawila I am also having my abode."

"What happened to you in the beginning, what were you doing?"

"In the world I was saying to my mother:

'We are going for a while to catch the animals of the sea, the *nalorko*,³² for you.'

While we were fishing, the south wind increased,

The south wind grew stronger, by the south wind our ship was overturned.

And so uncle Shark began to play with our bodies,

And so I took up my abode with uncle Oloyailer."

Comments: 26. Literally 'animals.' 27. Literally 'because I believed . . .'

28. Literally 'meeting, addressing, or warding off' (cf. comment 20 to part IV).

29. The same as Kalusetokwenkalu, above. 30. That is, her spirit husband or father-in-law. 31. Cf. Comment 25. 32. A fish, called *ronco* in Spanish.

Ani machi Inatoippipiler punawaka Olosappikasopi kala ekusatti okwake-kwichi.

Ani machi Inatoippipiler punawaka Olosappikasopi ka soke (?):⁵⁴

"Patto tiowakwakan sokekua animala sokekuaye na ipekuemaloinie."

Ani punawaka Olosappikasopi allakolenai:

"Machi Inatoippipilerye, tena pe walepunkwa nikkana pe takketiteeye, Punawaka Olowilasopi tena pe walepunkwa sunnaye."

"Kilu apakilakana iki ani walepunkwa ka palikuenae?⁵⁵

Anika uukkamol apanukketiteeye, anika olosupa oacti takkenai?"

Ani punawak Olosappikasopi machi Inatoippipiler ka sunnumaali:

"Ani akkwetipi wisimoinie, ani akkweti seka pan ekisenaoc."

Punawaka Olosappikasopi ipeniiskwale mola na kannokenai,

Tolewal epiryenai, kilu Nia punayaekan se akiemai.

Machi Inatoippipiler na punawaka Olosappikasopi na intakkali.⁵⁶

Mas Inatoippipiler pupa aipatte, pupa seleti, tuu pa opulusa,

Olokanasu se pupa malutappi,⁵⁷ kilu Nia asapinni pupa sikitappi:

"Kilu Niaye, pule tuu pakka opulusa pani aitikesii?"

Kilu Nia apisokinie: "Anti tuu pa (or pakka) opulus aitikesi.

Pete iki pe tanikkimoka weeye? Pule peki tuu opulusamokainie?"

"Tuuti anki naikusarpaa na ittaketiteeye.

Ipiqwen nueti⁵⁸ akkwetiie, nape sunnawisikualie."

"Yate ipi an akkwetisunnawalikkaye?"

Kilu Nia allakolesi: "Ani walepunkwapi wisimokainie,

Ani walepunkwa ipealulu nakapalie."

Machi Inatoippipiler pupakwichikuali,

Na pupa aipatte, pupa selete, tuup opulusa,

Ipealulu napali olokanasu kine pupa malutappi, kilu Nia walepunkwa asapinni,⁵⁹

Kilu Nia walepunkwa allakolesi ipealulu nakapalie.⁶⁰

Machi Inatoippipiler sunnumaali: "Ilakwen sokale⁶¹ napeka sokoinie:

Punawaka Olosappikasopi na ipekuepieinie."

Notes: 54. Noted down *P. Olos. sobye*; perhaps alternatively: (*sunnumaali*): "*Punawaka Olosappikasopye*," etc. 55. Explained *que no puede ser mi esposa*. 56. Explained *soltó*. 57. Noted down *maludakke*. 58. Explained *una cosa buena*. 59. Explained *en frente*. 60. Noted down *ibinagabalie* and explained *porqué viene a visitar?* 61. Explained *una sola palabra*.

Our boy Inatoippiler stands relating to the woman Olosappikasopi what had befallen him.

Our boy Inatoippiler says to the woman Olosappikasopi:³³

"Since we were born human beings, let us go and live with each other."

The woman Olosappikasopi stands laughing for a while:

"Young man Inatoippiler, look here, I understand you have a wife, The woman Olowilasopi is in truth your wife."

"How can (one of) the spirit's children be my wife?

Would she wash my shirt for me, see about drying my suit for me?"³⁴

The woman Olosappikasopi is saying to the boy Inatoippiler:

"Only the one who has adopted me knows,³⁵ you will go and ask me of the one who has adopted me."³⁶

The woman Olosappikasopi is strengthening³⁷ her dress all like stars, She is dancing around the flute, she is falling in with uncle Nia's women.

The boy Inatoippiler is letting his woman Olosappikasopi go.

The boy Inatoippiler goes away, he is tottering, drunk with *chicha*, On a golden seat he takes his place,¹ in front of uncle Nia he sits down:

"Uncle Nia, with how much *chicha* are you drunk as you are sitting down?"³⁸

Uncle Nia answers him: "I am sitting drunk with *chicha*.

And you, how did you also get along?³⁹ Are you also drunk with much *chicha*?"

"I am greatly affected by *chicha*,⁴⁰ as I can feel.

You have adopted something good, I have found out."

"Have I adopted something without a purpose?"

Uncle Nia sits laughing awhile: "My wife is the one who knows,³⁵

My wife (is) beside the fire place."

The boy Inatoippiler takes ceremonial steps,

He goes, tottering, drunk with *chicha*,

Near the fire place, he sits down on a golden seat, in front of uncle Nia's wife,

Uncle Nia's wife sits laughing for a while near the fire.

The boy Inatoippiler is saying: "I will just say one word to you:

I want to marry the woman Olosappikasopi."

Comments: 33. Or alternatively: 'says: "Woman Olosappikasop," etc. (cf. note 54). 34. This seems the probable meaning. 35. Literally 'knows also.' 36. That is, the spirit who took her and in whose abode she is staying. 37. This term is often used in Cuna magic; the meaning is not ascertainable. 38. That is, 'have you drunk much *chicha*?' (a conventional question). 39. Literally 'come here' (?). 40. Literally 'the *chicha* has stayed in me much.'

"Kilu Niapi⁶² wisimoinie."

"Kilu Nia patto apisoksapinneinie. Peka ale iki taesunnae?"

Punawaka Olowilasop paniki pupa aipiliali, urwetul oniekwichi:

"Tuuti kopesuli pe kaamaitikuaye,

Pe walepuncan pe ekiseka tanikkiwalikkaye?"

Ani machi Inatoippiler urwetul oniali:

"Weki panka sokesuliinie, peki kaawal otaryepie, apekewalikkaye?"⁶³

Ani punawaka Olowilasopi ankakuali, puposkomakkali nakikusapiesuli.

Ani machi Inatoippiler tuukwatikmakkakuna se tokenae,

Na kilu Ansutor yalapali pupati malutappi, tuu pa opulus aitikesi;⁶⁴

Kilu Ansutor pan apisokinie: "Ale pia pe tanikkisunnaye?

Pe walepuncanpi wisikutikuaye, tuuti kopesuli pe kaamaitiinie."

"Pete tuu kopeye soketiteeye?"

Kilu Ansutor machi Inatoippiler palimette;⁶⁵

Machi Inatoippiler olokanasu impapali mette mesitappi,⁶⁶

Machi Inatoippiler olokanasu se pupa nakkwekwichi.⁶⁷

Kilu Ansutor panka sunnumaali: "Weki pe taewalikkaye?"⁶⁸

Na machi Inatoippiler na palimettepali,

Olokanasu impapali pupa mesitappi;

Machi Inatoippiler pupakwichikuali:

"Weki pani saewalikkaye?"⁶⁹ Apakante ittokemala wisimalinie?"

Kilu Ansutor pupakwichikuali, ipakselewar pakkiali:⁷⁰

"Yoo⁷¹ tule an⁷² wisikumoinie."

Machi Inatoippiler ipakselewal pakkiali:

"Yoo tule an wisikumoinie; patto tiowakwa an sokekwichiinie,⁷³

Toa na pilli ki opinemaloinie."⁷⁴

Machi Inatoippiler pupasirmette,⁷⁵

Kilu Ansutor kine ipakselewar ulupioitappi⁷⁶ ilakwen opinmakkale.⁷⁷

Kilu Ansutor imakkali, kilu Ansutor ukkusalu pilli kakae,

Pupa piknimakkemai, ikkwikial aitikemai.⁷⁸

Ani machi Inatoippiler ipakselewar paiyepaiye pup aipanekwichi,

Notes: 62. Explained *sólo*. 63. Explained *querer*. 64. Noted down *opulusaittigesí*. 65. Explained *empujó*. 66. Explained *echó*. 67. Explained *sentarse*. 68. Explained *así se porta*. 69. Explained *pelear*. 70. Explained *arrematar mangas*. 71. Explained *todavía*; *nadie* (referring to *tule*). 72. Explained *me*. 73. Explained *que yo soy T(iowagwa)*. 74. Explained *ganar*. 75. Explained *se siguió*. 76. Explained *pegó*. 77. Explained *un solo tiro*. 78. Explained *ape aromai* ('sheds blood').

"Uncle Nia is the only one who knows."

"Uncle Nia has already almost given his answer. What therefore has he got to do with you?"⁴¹

The girl Olowilasop turns to him, she stands there angry:

"Since you go about not drinking *chicha*,

Have you come to ask for women?"

Our boy Inatoippiler is getting angry:

"You do not speak to me like that, I will beat you with the stick, do you want (that)?"⁴²

The girl Olowilasop became sad(?),⁴³ she cried without being able to stop.

Our boy Inatoippiler enters the *chicha* house,

He takes his place beside uncle Merman, he sits down drunk with *chicha*;

Uncle Merman addresses him: "Well, where do you come from?

Since you are visiting the women, you go about not drinking *chicha*."

"Do you say we shall drink *chicha*?"

Uncle Merman again fetches *chicha* to the boy Inatoippiler;⁴⁴

The boy Inatoippiler throws out the *chicha* between the golden seats,⁴⁵

The boy Inatoippiler sits down on the golden seat.

Uncle Merman is saying to him: "Do you behave like that?"

The boy Inatoippiler goes to fetch him *chicha*,

He empties it between the golden seats;

The boy Inatoippiler is dancing ceremonially:

"Are you doing like that to me? Shall we try our strength a bit?"⁴⁶

Uncle Merman steps forward, pulling up his sleeves:

"Never a man can try (his strength with) me (also)."

The boy Inatoippiler is pulling up his sleeves:

"Never a man can try me; I say I was born a human being,

Let us find out who is going to win."⁴⁷

The boy Inatoippiler advances (?),

He strikes a blow with his arm on uncle Merman, knocking him down at once.

Uncle Merman is howling, uncle Merman is dragging (on) the ground,

He lies rolling, he lies shedding blood.

Our boy Inatoippiler stands wavering, his sleeves pulled up,

Comments: 41. The meaning and context are not quite certain. 42. The meaning of the last word in this context is not certain. 43. The meaning is obscure. 44. This is the probable meaning (but cf. note 65). 45. In order to keep sober. 46. Literally 'shall we just find out trying our bodies?' 47. Literally 'let us turn over who (will be) on top.'

Kilu Ansutor machi pupakwichikuali: "Ani pokoye⁷⁹ an soketanie.

"Am papa⁸⁰ weki pe saewalikkaye? Ani selekusatiteeye."⁸¹

Kilu Ansutor machi pupasirmette, machi Inatoipippiler kine ipakselewar pioitappi;

Machi Inatoipippiler pupa opapachapiesuli,⁸²

Pup aitiyekwichi, na pupa kwamakkekwichi:

"Ani mosunnoinie,⁸³ an apitakkoinie."

Machi Inatoipippiler pupasirmette,

Kilu Ansutor machi kine ipakselewar ulupioitappi ilakwen opinmakka-kwale,⁸⁴

Kilu Ansutor (machi) pupa mesitappi, ukkusalu pilli yalapali pup oekemai, Ikkwikiale aitikemai, ikkwitutule⁸⁵ na pupawal opinyemai.⁸⁶

Na machi Inatoipippiler tuup opulusa, pupa selekekwichi, ipakselewar paiyekwichi.

Kilu Ukiler⁸⁷ pupakwichikuali, ipakselewar paiyekwichi:

"Animar weki pe saesokeye ani pokoy(e) an soketanie.

Na takkemalar kepeye⁸⁸ apakanti ittokemalainie,

Toa pilli ki opinemalotipaye;

Yoo tule an wisikumoinie ulusurpa ilipali,⁸⁹

Per tule sunna an wisimoinie ulusurpa ilipali,

Tule yoo ani pilli ki kwen opinimoinie."⁹⁰

Machi Inatoipippiler pup aipanekwichi,

Tuu(p) opulusa, tuu(p) selekekwichi, pup aitiyekwichi;

Kilu Uakilele paniki pupasirmechali, na kilu Uaki apitakkekwichi,

Kilu Ukiler ipakselewar okwichitappi,⁹¹

Kilu Uakilele ipekala kwimpokwa panikine ipakselewar okwichitappi.⁹²

Na machi Inatoipippiler pupa opachipiesuli,

Pup aitiyekwichi, pupa kwamakkekwichi.

Machi Inatoipippiler pupasirmette,

Kilu Uakilel ki ipakselewal okwichitappi,

Kilu Uakilel mesitappi ilakwen opinmakkale;

Notes: 79. Explained *los dos*. 80. Explained *mi papá*. 81. Explained *viejo*. 82. Explained *no puede mover*. 83. Explained *a mí me toca*. 84. Explained *con un tiro*. 85. Explained *sangre*. 86. Explained *todo mojado*. 87. Explained = *Uaki* ('big fish'). 88. Explained *vamos a ver*. 89. Explained = *pirya irpali* ('every whirlpool'); *cada uno*. 90. Explained *nadie* (referring to *kwen*) *me ha ganado*. 91. Explained *pegó*. 92. Explained *usted me* (referring to *panikine*) *dos veces pegó*.

Uncle Merman's boy is stepping forward: "I come to say it is us two.⁴⁸
Are you treating my father like that? I am not so old (?)." ⁴⁹

Uncle Merman's boy advances, he deals a blow with his arm to the boy
Inatoippiler;

The boy Inatoippiler is unable to move,

He stands faltering, he stands crouching (?):

"It will be my turn, you shall wait for me."

The boy Inatoippiler advances,

He strikes a blow with his arm on uncle Merman's boy, knocking him
down at once,

Uncle Merman's boy falls, on the ground he lies stunned,

He lies shedding blood, he lies rolling his body in blood.⁵⁰

The boy Inatoippiler, drunk with *chicha*, stands tottering, his sleeves
pulled up.

Uncle Sawfish is stepping forward, he stands pulling up his sleeves:

"If you treat us like that, I come to say it is us two.⁴⁸

Let us see, we will just try our strength,⁵¹

Maybe we will find out who is going to win,⁵²

Never a man got the better of me, according to each one of the whirlpools,⁵³

Everybody in the whirlpools I got the better of (?),

Never a man defeated me, in any of the whirlpools."

The boy Inatoippiler stands wavering,

He is drunk with *chicha*, he stands tottering from the *chicha*, he stands
faltering;⁵⁴

Uncle Sawfish is advancing, he stands waiting for uncle Sawfish,

Uncle Sawfish is raising his arm,

Uncle Sawfish is raising his arm (to hit him) twice.⁵⁵

Our boy Inatoippiler is unable to move,

He stands faltering, he stands crouching (?).

The boy Inatoippiler advances,

He raises his arm against uncle Sawfish,

Uncle Sawfish falls for a single blow;

Comments: 48. That is, 'now it will be between us.' 49. The exact meaning is not clear; perhaps literally 'have I grown old?' 50. Literally 'like the flower of the *ikkwi*-tree.' 51. Literally 'if we see each other, then we will try our bodies.' 52. Cf. comment 47. 53. That is, 'of all the spirits (animals) inhabiting the various eddies (*pirya*'s).' 54. Literally 'stands lowering his body' or 'sitting down.' 55. Literally 'you are lifting your arm twice in me.'

Kilu Uakilel imakkekwichi, kilu Uakiler nakikukusapiesuli puposkomak-kemai, ikkwikial aitikemai.

Kilu Uakiler machi pupakwichikuali,

Kilu Nitirpanaler pupakwichikuali,

Kilu Nitirpanaler mach(i) Inatoippippiler se kolekwichi:

“Machi Inatoippippilerye, an apitakkoinie.”

Kilu Uakiler machi pupasirmette, kilu Nitirpanaler pupasirmette,

Kilu Nitirpanalele machi Inatoippippiler ki naipinne.⁹³

Kilu Uakiler machi pupasirmette, machi Inatoippippiler opapachapiesuli.

Mas Inatoippippiler palimaiye: “An opiokeye⁹⁴ soketakkenaie.”

Machi Inatoippippiler ipakselewar okwichenai⁹⁵ ipekala kwimpo naale,

Kilu Uakiler palimellele,⁹⁶ kilu Nitirpanaler⁹⁷ palimellele,

Machi Inatoippippiler pela opiropire,⁹⁸ urwetul oniali, kilu niakan aituur-makkali,⁹⁹

Machi Inatoippippiler pel opiropire, kilu niakan kwakkiali.

Notes: 93. Explained *sin dar cuenta*. 94. Explained *quieren tumbar*. 95. Noted down *ogwichinai*. 96. Explained *se cayó*. 97. Noted down *N. idirbi*. 98. Explained *peleando con todos*. 99. Explained *corriendo*.

VII

Machi Oloyakinyale(r) pupakwichikuali,

Machi Naluokinyapippiler pupakwichikuali,

Na machi Inatoippippiler wakkilamaitappi,

Na machi Inatoippippiler palikatappi.¹

Machi Oloyakinyaler mach(i) Inatoippippiler ka sunnumaali:

“Pani toka kutakerye,² kilu niakan pe aituurmaisatiteeye,³

Posumpa akkimaaisatiteeye.”⁴

Na punawak Olowilasop na mach(i) Inatoippippiler ipakselewar katappi,⁵

Na (machi) Inatoippippiler olokanasu se pupamalutappi,

Pupakokochapiesuli aitikesi, tuup opulusa aitikesi.

Punawaka Olowilasopi kilumar se kolekwichi:

“Machi Inatoippippiler anka pup aitomalinie.”⁶

Punawaka Olowilasop na machi Inatoippippiler kala ototup esuekwichi,

Matta paapakka⁷ naale ototup unkekwichi,

Na olokurkin suekwichi, olokurkin ipyenai,

Na olosappat⁸ unkekwichi, na olomer unkekwichi.

Notes: 1. Explained *agarró*. 2. Explained *que no pelea mucho*. 3. Explained *asustar*. 4. Explained *vació la casa*. 5. Explained *atar, coger*. 6. Explained *que me llevan*. 7. Noted down *baabakke*. 8. Noted down *sapat*.

Uncle Sawfish stands (*sic*) howling, uncle Sawfish lies crying without
being able to stop, shedding blood.

Uncle Sawfish' son advances,

Uncle Octopus advances,

Uncle Octopus stands shouting to the boy Inatoippiler:

"Young man Inatoippiler, just wait for me."

Uncle Sawfish' boy advances, uncle Octopus advances,

Uncle Octopus gets hold of (?) the boy Inatoippiler without more ado.

Uncle Sawfish' boy advances, the boy Inatoippiler is unable to move.

The boy Inatoippiler speaks: "It looks like you want to knock me down" (?).

The boy Inatoippiler raises his arm twice,

Uncle Sawfish falls flat, uncle Octopus falls flat,

The boy Inatoippiler is fighting all, he is getting angry, the spirits are
fleeing,

The boy Inatoippiler is fighting all, the spirits are frightened.

VII

The boy Oloyakinyaler advances,

The boy Naluokinyapippiler advances,

They approach their boy Inatoippiler,

They catch hold of their boy Inatoippiler.

The boy Oloyakinyaler speaks to the boy Inatoippiler:

"Don't fight any more,¹ because you are scaring the spirits,

Because you have cleared the house of them."

The girl Olowilasop catches her boy Inatoippiler's arm,

Her boy Inatoippiler lets himself down on a golden seat,

He sits without answering, he sits drunk with *chicha*.

The girl Olowilasopi stands calling out to the spirits:

"Come and lift up the boy Inatoippiler for me."

The girl Olowilasop stands taking off the golden chain for her boy Inatoi-
pippiler,

She stands loosening the golden chain eightfold,²

She stands taking off his golden hat, the golden hat is shining,

She stands taking off his golden shoes, she stands taking off his golden
socks.

Comments: 1. Literally 'if you my (brother) come to do much (more),. . .'

2. Cf. comments 3 to Part V.

Kilumala na machi Inatoippipiler pup aitoali, uukachi se onakkwiali,
 Machi Inatoippipiler uukachi yalar mekenae, kapitwiarsaenae,
 Nekasunnapaliwisikusapiesuli kapitwiarsaemai.
 Ani punawaka Olowilasop uukachi opanekwichi;
 Ani punawaka Olowilasop na punawak Inatikikilisop (ka) sunnumaali:
 "Tuu pa wimakkemalinie, olokosenok pa⁹ penekuemaalye."¹⁰
 Ani punawa(k) Olowilasop olokosenok ki naikute,
 Olokosenok otinnoekwichi, tuup opulus aipanekwichi;
 Ani punawak Olowilasop punawaka Inatipikilisop (ka) sunnumaali:
 "Machi Inatoippipiler takkenaemalinie."
 Machi Inatoippipiler uukachi nakase kwichikutappi: uukachi ollopiiye.
 "Pia ani machi Inatoippipiler aipattetipaye?"
 Tuukwatikmakakunaneka kine kilumal impa impapali na machi Inatoi-
 pipiler amiekwichi; kilumar pilite.
 Punawaka Olowilasop kilumar seka na machi Inatoippipiler ekisekwichi:
 "Ani machi Inatoippipiler pia natesunnaye?"
 "Pei an sunnawisisulimoinie; ipealulu nakase an epinsae."¹¹
 Punawaka Olowilasop pupapiryekwichi ipealulu nase, ammamala apipilite;
 Ani punawaka Olowilasop pupaipyekwichi iawar nukku se,
 Iawala nukku kine kilu niamarpi apanukkenai;
 Punawaka Olowilasop kilu niamar seka ekisekwichi:
 "Ani machi Inatoippipiler weki tailekesuliwalikkaye?"
 Kilu niakana punawaka Olowilasop kala sunnumaali:
 "Ale¹² iki pe kuetiinawalikkaye?¹³ Tuupi pe wisi pe kaamaitii ampe
 ittokeye.
 Kilu Ni punayaekante ipiyaittiwalikkaye,
 Kanaki punayaekana al ipiyaittiwalie."¹⁴
 Pei kanaki¹⁵ se nate an epinasae."
 Ani punawaka Olowilasop maniasakkiliturpa kannokeyola,
 Ani punawaka Olowilasop uukkamola nakkitutumola kannokeyola,

Notes: 9. Noted down *olokosenogipa* (cf. G 34). 10. Noted down *pene-kuemaalie*. 11. Explained *cocina* (referring to *ipealulu nakase*). 12. Originally noted down *ade* (= *ate*), corrected to *ale*. 13. Explained *cómo tú no sabes que se ha ido?* 14. Explained = *attursæt* ('stealing'). 15. Explained *laguna en medio de la montaña*.

The spirits are raising up their boy Inatoippiler, they are lifting him up into a hammock,

The boy Inatoippiler goes to lie down in the hammock, he goes to sleep awhile,

Without being conscious of the world he goes to sleep.

The girl Olowilasop stands swinging the hammock;

The girl Olowilasop is speaking to her sister Inatikikilisop:

"Let us drink *chicha*, let us compete with the golden cups."

The girl Olowilasop drinks from the golden cup,

She stands draining the golden cup, she stands wavering drunk with *chicha*;

The girl Olowilasop is speaking to her sister Inatipikilisop:

"Let us go and have a look at the boy Inatoippiler."

They step forward to the boy Inatoippiler's hammock: the hammock is empty.

"I wonder where my boy Inatoippiler may have gone?"

In the *chicha* house, in amongst the spirits, she stands searching for her boy Inatoippiler; the spirits turn around.

The girl Olowilasop stands asking the spirits about her boy Inatoippiler:

"Where has my boy Inatoippiler gone?"

"We do not know either;³ I think to the kitchen house."⁴

The girl Olowilasop turns toward the kitchen house, she turns to (?) the womenfolk;

The girl Olowilasop turns toward the middle of the river,

In the middle of the river all the spirit folk are bathing;

The girl Olowilasop stands asking of the spirits:

"Is not my boy Inatoippiler being seen here?"

The spirits are saying to the girl Olowilasop:

"What has happened to you then? We understand you have gone about tasting *chicha*.

You should have bewared of uncle Nia's women,

You should have bewared, then, of the lake women.⁵

I think he has gone to the mountain lake."³

The girl Olowilasop is fastening her coin ornaments,

The girl Olowilasop is fastening her *nakki*-flower dress,

Comments: 3. Literally 'for you.' 4. Literally 'near the fire place' (cf. note 11). 5. Her boy Inatoippiler had been stolen from her (cf. comment 25 to Part IV).

Nakkitutumola patteyola, molanarkan kannokeyola,
 Kinkitur¹⁶ takkoet ituke na mola kannokeyola, apakan kannokekwichi.
 Punawaka Olowilasop molanasakki kannokekwichi,
 Molanasakki imakkekwichi, molanasakkiturpa imakkekwichi,
 Pela esale, pela ettolole, pela kalilile molanasakki imakkekwichi;
 Tuu pa naisulittiopi¹⁷ apakan saekwichi.
 Punawaka Olowilasopi oloarsan yalapa nakkwiali,
 Kalu Tutulikalū e nakkwiali, oloarsan yalapa nakkwemai,
 Akla tarpaapakka¹⁸ na Kalu Tutuli oloarsan yalapali nakkwenae.
 Kinkitur posumpa nakase kwichikutappi, Kinkitur posumpa saitilekesi.¹⁹
 Punawaka Olowilasop nekasunnalitalakkekwichi, uumakattipali neka
 palitalakkekwichi.²⁰
 Tata neka pirmaite, pomorpi selekema, pomorpi aipinema,
 Wiasali²¹ otekenai, Kinkitur posumpa apanukkema.
 Punawaka Olowilasop neka palitalakkekwichi:
 Kinkitur yapi nakakine Kinkitur aktikenae, kinki semakkena;²²
 Na punawaka Olowilasop Kinkitule e wanap apatoorsaekwichi,²³
 Kinkitur wanap arkaali, Kinkitur wanap melleali olotakketiopi,
 Kinkitur wanap uurmaite, Kinkitur wanap akikitte,²⁴
 Nele Takkwilile Kinkitur wanap kesumaite,
 Pela tuunupilule²⁵ Kinkitur wanap imakkena,
 Tulekar yoile,²⁶ tulekala Kostulele Kinkitur wanap imakkena.
 Punawaka Olowilasop nekasunnaittokekwichi:

Notes: 16. Explained = *Puksu* (*Kuki*; 'the morning star'). 17. Explained *como si no fuera borracha*. 18. Explained *ocho pisos*. 19. Explained *está cerrado*. 20. Explained *está viendo muy lejos*. 21. Noted down *wiasali*; explained *viento lluvioso*. 22. Explained *listo a picar*. 23. Explained *tocando*. 24. Explained *trueno*. 25. Explained *sappi sallulenai* 'two trees meeting'. 26. Explained *mono negro*.

The *nakki*-flower dress is hanging down, she is fastening the striped shirt-waist,⁶

Before going to see the Morning Star⁷ she is fastening her dress, she is girding her body.

The girl Olowilasop stands fastening her net-like dress,

Her net-like dress is swishing as she stands, her dress ornaments are jingling,

All like metal, all like bells (?), all like cicadas her net-like dress is sounding;

As if unaffected by *chicha* she is moving her body.

The girl Olowilasop climbs the golden ladder,

Ascending Tutulikalu, she is climbing the golden ladder,

She goes to climb Tutulikalu's eight stories on the golden ladder.

She hurries to the dwelling of the Morning Star, the Morning Star's room is closed.

The girl Olowilasop stands looking around, she stands looking afar:

Encircling the sky,⁸ only rain clouds are floating, only rain clouds are moving,

They bring down rain, (which) is washing the dwelling of the Morning Star.

The girl Olowilasop stands looking around:

Near the Morning Star's gate, the Morning Star goes to sit down, aiming his bow;⁹

The girl Olowilasop stands knocking at the Morning Star's door,

The Morning Star's door is opening, the Morning Star's door is swinging wide open, looking like gold,

The Morning Star's door is creaking, the Morning Star's door is clapping,

Like Thunder the Morning Star's door is roaring,

The Morning Star's door makes the sound of two trees meeting,¹⁰

Like the Black Monkey, like the animal Kostulele the Morning Star's door is sounding.

The girl Olowilasop stands watching and listening:

Comments: 6. The gaily ornamented garment of the Cuna women, usually consisting of two square pieces of appliqué work sewn together into a kind of blouse. 7. He is supposed to live in the mountains and to be a very good bowman (*kinkitur*). 8. Literally 'the house of the Sun.' 9. Cf. comment 7; the Morning Star is also supposed to be the chief of the Wasp nation, whence he is said to be 'ready to sting' (cf. note 22). 10. That is, when two trees fall rubbing against each other in a jungle storm.

Kinkitur posumpa pinyemai pela puttisale, Kinkitur posumpa yaul ipyemai.
 Punawaka Olowilasop Kinkitur wakkilakwichikutappi,
 Kinkitur aitikemai uukachi yalakwale,
 Kinkitur sokekua Kinkitur palimayemai:
 "Punawaka Olowilasopi, ipinakapali walikkaye?"²⁷
 Punawaka Olowilasop Kinkitur (ka) sunnumakkali:
 "Ani machi Inatoippiler peki nasasuaye,"²⁸
 Pani machi Inatoippiler apitaksasuaye?"
 "Pei machi Inatoippiler wisisuli an mainie.
 Iki pe kualinaie, pe machi Inatoippiler wisisuli pe kaamaitikuye?
 Pe tuupi²⁹ pe wisi kaamaitii ampe ittoalie."
 Kinkitur pan apisokinie, Kinkitur uukachi aipanenai,
 Kinkitur punawaka Olowilasop ka sunnumaali:
 "Kanaki punayaekante ipiyaittiwalie,
 Kanaki se nate, an epinasae," Kinkitur palimaiyenai.
 Punawaka Olowilasop Kinkitur ka sunnumakke:
 "P(e) ani palitakkenaepie, nape apeketanie."
 Punawaka Olowilasop Kinkitur ka sunnumaali: "Panka ulukukku"³⁰
 takkoeye."
 Kinkitur pan apisokinie: "Ampe palitakkenaosuli, an epinasae."
 Kinkitur kolekwichi machimala se:
 "Pe punawak Olowilasop palitakkenaoye."

Notes: 27. Explained *que viene a hacer?* 28. Or *na sasuae(?)*; explained *que se había ya pasado*. 29. Explained *borracho*. 30. Explained = *suluppaki* ('big eagle').

VIII

Kinkitur machimala ulukukku takkali,
 Punawaka Olowilasopi ulukukku yaki nakkwiali,
 Kinkitur machi nakkwiali ulukukku yaki,
 Ulukukku panka nakkwiali, ulukukku panka aipannali,
 Ulukukku panka seleali, ulukukku panka pippirmakkali,
 Ulukukku e suipatuk¹ imakkenai, e suipatuk uurmakkenai,
 Pela kalilile suipatuk imakkenai.

Notes: 1. Alternative form *suipatukku*.

The Morning Star's dwelling is turning all aflame, the Morning Star's dwelling is shining inside.

The girl Olowilasop hurries to approach the Morning Star,
The Morning Star is lying in his hammock,
Because he is a Bowman (?),¹¹ the Morning Star is speaking:
"Young woman Olowilasop, what is your errand?"

The girl Olowilasop says to the Morning Star:
"Perhaps my boy Inatoippiler has taken up with you (?),¹²
Perhaps you have received my boy Inatoippiler?"
"Of your boy Inatoippiler I do not know."¹³

What happened to you since you go about not knowing of your boy Inatoippiler?

I can understand you have gone about tasting *chicha*."

The Morning Star answers her as he sits swinging in his hammock,
The Morning Star is speaking to the girl Olowilasop:

"Beware of the lake women,
He has gone to the lake, I think," the Morning Star sits speaking.

The girl Olowilasop speaks to the Morning Star:

"You wish to go and see me (?), I have come to love you."

The girl Olowilasop is speaking to the Morning Star: "Fetch a great eagle."

The Morning Star answers: "I do not think I will go and see you."

The Morning Star stands calling out to his sons:

"Go and see your woman Olowilasop."

Comments: 11. Although such statements are common in Cuna poetry, it seems to have no reference to the following context in this case. 12. Either 'has gone' (*nasa-*) or 'has made himself' (*na sa-*). 13. Literally 'for you.'

VIII

The Morning Star's boys are fetching the great eagle,
The girl Olowilasop climbs into the great eagle,¹
The Morning Star's son climbs into the great eagle,¹
The great eagle is ascending,² the great eagle is moving,
The great eagle is soaring, the great eagle is gyrating,
The great eagle's long wings are making a sound, the long wings are roaring,
All like cicadas the long wings are whirring.

Comments: 1. That is, as one would into an airplane. 2. Literally 'you are ascending for me.'

Ulukukku panka sakoalekenai, ulukukku takulekenai,²
 Nasitukku anwalekenai, nasitukku kukulekenai,
 Ulukukku panka ainakkwenai, tarpa ikala se ulukukku naikuenai.
 Punawaka Olowilasop neka palitakkenai:
 Tarpa ikala kine uumakatti pali neka piliate,
 Pela Tata neka pirmaite, polekele neka pirmaite,
 Waule neka pirmaite, neka palitakkenai.
 Punawaka Olowilasop neka palitakkenai uumakatti pali:
 Tarpa kammukampi tilamakkeyola,³
 Tarpa kammukanti wiasali otekenanai, wiapun otekenai.⁴
 Punawaka Olowilasop neka palitakkenai: Kalu Tutuli mattulesa.⁵
 Punawaka Olowilasop neka palitakkenai nek ainakkwaneka sikki:
 Kilu kalupillikan ainieyola, kilu kalupillikana polekeyola.
 Punawaka Olowilasop neka palitakkenai tarpa ikala kine:
 Ulukukku panka ainakkwiali, ulukukku aipannali,
 Ulukukku aiyollemakkali, ulukukku kukuleali,
 Solatuknikki⁶ ulukukku panka aiteali.
 Punawaka Olowilasop neka palitakkenai yapitarpali.
 Kinkitur machi panka sunnumaali: "Kanaki posumpa ainiali."
 Kinkitur machi panka olokammu⁷ takkali:
 Punawaka Olowilasop olokammu pa neka palitakkenai,
 Kanaki posumpa kine olokammu okwichenai:
 Kanaki punayaekana pulusurpaneka⁸ kine ani mach(i) Inatoippipiler kapit-
 wiarsaemai,
 Kilu Nia punayaekana na machi Inatoippipiler epiryepukkwa,
 Ani machi Inatoippipiler kilu Nia punayaekana apala kine kapitwiarsae-
 mai.
 Punawaka Olowilasop neka palitakkenai: ulukukku panka aitekemai.
 Kilu Nia punayaekan pan apitaksa,
 Kilu Nia punayaekan aktuurmakkemai, ulukukku panka naikuenai.
 Kinkitur machi olopatte oteali,

Notes: 2. Explained *pecho blanco*. 3. Explained *pasaban los huracanes, ciclón*. 4. Explained *lluvioso*. 5. Explained *bajo*. 6. Explained *bajando*. 7. Explained = *ispe* ('mirror, glass'); *telescopio*. 8. Explained *retrere*.

The great eagle is bicolored,³ the great eagle is white-breasted,
 He flies bending his claws, he flies retracting his claws,
 The great eagle is flying high, the great eagle is floating along the way
 of the wind.

The girl Olowilasop sits looking around from on high:
 Afar, on the way of the wind, he⁴ is encircling the earth,
 He is encircling the sky,⁵ he surrounds and darkens the earth,
 He surrounds the earth as with dust, she looks around from on high.
 The girl Olowilasop is looking into the distance:
 The hurricanes are dripping rain,
 The hurricanes are letting down rain, the hurricanes are darkening the sky.
 The girl Olowilasop is looking around: Tutulikalu has sunk below the ho-
 rizon.

The girl Olowilasop is looking around toward the east:⁶
 The fortified walls of spirit abodes are coming into sight, the walls of spir-
 its are barely visible.

The girl Olowilasop is looking around along the way of the wind:
 The great eagle is rising,⁷ the great eagle is moving,
 The great eagle is listing, the great eagle is circling (?),
 Toward the earth the great eagle is descending.
 The girl Olowilasop is looking around in the doorway.⁸
 The Morning Star's son is saying to her: "The Lake Dwelling is coming in
 sight."

The Morning Star's son is fetching her a telescope:
 The girl Olowilasop is looking at the earth through the telescope,
 She raises the telescope toward the Lake Dwelling:
 In the Lake maidens' closet our boy Inatoippiler lies asleep,
 Uncle Nia's women are surrounding our boy Inatoippiler,
 Our boy Inatoippiler lies asleep in the midst of uncle Nia's women.
 The girl Olowilasop is looking around: the great eagle is descending.⁷
 Uncle Nia's women are waiting for her,
 Uncle Nia's women are scurrying about, the great eagle is landing.⁸
 The Morning Star's son lets down a golden platter,

Comments: 3. Literally 'you are for me.' 4. That is, the great eagle, or, more likely, the shadow of his wings. 5. Literally 'the Sun's house.' 6. Literally 'the place of sunrise.' 7. Literally 'you are (rising, descending) for me.' 8. Since the song was composed over a hundred years ago, unless later additions have been made, the description cannot refer to an airplane, but rather to the analogy of a big ship.

Olopatte yalapali punawaka Olowilasop aitekenae, Kinkitur machi aitekenae;

Kinkitur machi punawaka Olowilasop(ka) sunnumakke:

"Kanaki tolakana petu molasurpa armaklenai."⁹

Punawaka Olowilasop uukkamola tarpa tokenae,

Machi Inatoippipiler kapitwiarsaemai,

Punawaka Olowilasop na machi Inatoippipiler otakkekwichi,

Na machi Inatoippipiler pupattakkali: "Pia an tanikkisunnaye?"

Tuutikmakkakunaneka kine maiyena pienae."¹⁰

Machi Inatoippipiler pupakwichikuali, punawaka Olowilasop (ka) sunnumaali:

"Iki pe kuetiinaie? Tuupi pe wisikutikuapinneye."¹¹

Machi Inatoippipiler punawaka Olowilasop seka urwetul oniali:

"Walepunkana weki taemalatti ipinapittisulie."¹²

Punawaka Olowilasop mach(i) Inatoippipiler kala sunnumaali:

"Tuu an kopesulinatiteeye, tuutikmakkakuna naemalasunnaye."

Mas Inatoippipiler nakkwenae ulukukku yakine,

Punawaka Olowilasop nakkwenae ulukukku yakine,

Kinkitur machi nakkwenai, ulukukku ainakkwiali,

Ulukukku aipannali, seleali, aiyollemakkali, ulukukku takulekenai,¹³

Ulukukku ainakkwenai, e suipatu(kku) imakkenai tarpa ikala kine.

Na punawaka Olowilasop mach(i) Inatoippipiler kala olokammu ukkekwichi,

Mas Inatoippipiler olokammu pali neka palitakkenae:

Kilu kalukanti ainieyola, kilu kalukanti makarkueyola,¹⁴

Kilu kalukantina wanap arkaeyola,

Kilu niakana wanap tarpali panitakkeyola.

Tarpa ikala kine nekasunnapalitakkenai, pela Tata neka pirmakkenai.

Solatupnikki¹⁵ Kalu Tutulikalu¹⁶ esa ainieyola,¹⁷ muupilli pa sikkwamakarkueyola,¹⁸

Notes: 9. Explained *con abertura*. 10. Explained *creía* (referring to *-pienae*, = *-piena-ye*). 11. Explained *asegura que ella está siempre con chicha (tomando chicha)*. 12. Explained *a mí no me gustan las mujeres que se portan así porque no sirve* (the last three words rendering the phrase *ipinapittisulie*). 13. Explained *color blanco*. 14. Explained *se puede ver bien*. 15. Cf. note 6 (the correct form of the word was not ascertained); explained *está viendo abajo*. 16. The following is stated about this place: *Kalududulikalu está en orillas del mar, en el límite de Colombia y Panamá*. 17. Explained *se ve como punta de hierro*. 18. Explained *apenas si se ve*.

On the golden platter the girl Olowilasop goes to descend, the Morning Star's son goes to descend;

The Morning Star's son says to the girl Olowilasop:

"The Lake people's tent stands open in front of you."

The girl Olowilasop enters between the tent walls,

The boy Inatoippiler lies (there) sleeping,

The girl Olowilasop stands waking up her boy Inatoippiler,

The boy Inatoippiler wakes up: "Where have I come?

I thought I was lying⁹ in the *chicha* house."

The boy Inatoippiler is getting up, speaking to the girl Olowilasop:

"What happened to you? It is because you go about tasting *chicha*."

The boy Inatoippiler is getting angry with the girl Olowilasop:

"Women who behave like that are no good indeed."

The girl Olowilasop says to the boy Inatoippiler:

"I did not drink *chicha*, so let us go (back) to the *chicha* house."

The boy Inatoippiler goes to ascend the great eagle,

The girl Olowilasop goes to ascend the great eagle,

The Morning Star's son is ascending, the great eagle is rising,

The great eagle is moving, soaring, listing, the great eagle is white-breasted,

The great eagle is rising, his long wing edges are making a noise along the way of the wind.

The girl Olowilasop gives the golden telescope to the boy Inatoippiler,

The boy Inatoippiler looks at the world through the golden telescope:

The fortified walls of the spirits are coming into view,

The fortified walls of the spirits have the windows open,

The spirit uncles are looking at them from the windows.

Along the way of the wind he looks about, moving round the world like the sun.

Below, the fortress Tutulikalú appears like a needle point, from the sea it is barely visible.

Comments: 9. The translation is made as if the text had *maina*: the form *maiýena* seems difficult to account for.

Ulukukku panka aitekenai Kalu Tutulikalupilli se,
 Punawaka Olowilasop aitekenae, machi Inatoippiler aitekenae, Kinkitur
 machi aitekenae.
 Punawaka Olowilasop Kinkitule wakkilamaitappi,
 Kinkitule allakolenai: "Tena peka sokenaie."¹⁹
 Punawaka Olowilasop Kinkitur ka sunnumakke: "Nutekimaloeye."
 Punawaka Olowilasop Kinkitur yapitarpa noali (?),²⁰
 Punawaka Olowilasop Kalu Tutulikalu arsan yalapa aiteali,
 Tuukwatimakka yapitarpa tokkali, kilu niakana tuuposumpa alimaisa.
 Mach(i) Inatoippiler kil Oloyailer kala sunnumaali:
 "Nuekimaloeye."²¹ Posumpa se naesunnaye."
 Punawaka Olowilasop ulupotetirpi se nakkwenae,
 Punawaka Inatipikilisop nakkwenae,
 Punawaka Inatikikilisop nakkwenae,
 Mas Inatoippiler nakkwenae,
 Machi Oloyakinyaler nakkwenae,
 Machi Naluokinyapippiler nakkwenae,
 Machi Inayollekapippiler nakkwenae,
 Kil Oloyailele nakkwenae,
 Kilu Nia nakkwenae; esaur yalapali naikutappi.
 Punawaka Olowilasop uukkamola tukkuakana onakkwenae esaur nukku se.
 Mas Inatoippiler nakkwenae esaur nukku se,
 (Machi) Oloyakinyaler nakkwenae esaur nukku se,
 Machi Naluokinyapippiler nakkwenae esaur nukku se,
 (Machi) Inayollekapippiler nakkwenae esaur nukku se,
 Kil Oloyailer nakkwenae esaur nukku se.
 Mas Inatoippiler ursuiakimor palimakkiali,
 Ursuiakimor ilakwen onakkwale imakkekwichi pela koa tulattale nae.
 Tarpa yolapa neka seemai,²² neka kukumakkemai,
 Tarpa pali an uukkamola tuuleali.
 Mach(i) Inatoippiler kil Oloyailer ka sunnumakke: "Ilakwen naale"²³ imak-
 kemaloye."²⁴

Notes: 19. Explaining *te lo dije!* 20. Noted down *yabitarbi yoali* (in some parts *n-*, from **l-*, is pronounced *y-*). 21. Explained *adiós*. 22. Noted down *seemai* (with emphatic lengthening of the first vowel; cf. GII 1:3). 23. Explained *pasado directamente* = *paksasaoe* 'voy directamente.' 24. Explained *vámonos*.

The great eagle is descending toward Tutulikalu,
 The girl Olowilasop goes to descend, the boy Inatoippipiler goes to descend,
 the Morning Star's son goes to descend.
 The girl Olowilasop approaches the Morning Star,
 The Morning Star is laughing awhile: "Well, I told you!"
 The girl Olowilasop says to the Morning Star: "Good-by."
 The girl Olowilasop goes out by the Morning Star's gate,
 The girl Olowilasop goes down by the ladder of Tutulikalu,
 Entering the door of the *chicha* house, she (and her company) fill up the
 drinking hall of the spirits.
 The boy Inatoippipiler says to uncle Oloyailer:¹⁰
 "Fare well. We are going home."
 The girl Olowilasop climbs into the landing canoe,
 The girl Inatipikilisop goes into the canoe,
 The girl Inatikikilisop goes into the canoe,
 The boy Inatoippipiler goes into the canoe,
 The boy Oloyakinyaler goes into the canoe,
 The boy Naluokinyapippiler goes into the canoe,
 The boy Inayollekapippiler goes into the canoe,
 Uncle Oloyailer goes into the canoe,
 Uncle Nia goes into the canoe;¹¹ it stops beside the ship.
 The girl Olowilasop lifts the folded sail on board the ship.
 The boy Inatoippipiler goes on board the ship,
 The boy Oloyakinyaler goes on board the ship,
 The boy Naluokinyapippiler goes on board the ship,
 The boy Inayollekapippiler goes on board the ship.
 Uncle Oloyailer goes on board the ship.
 The boy Inatoippipiler is trimming (?)¹² the sail,
 He stands hoisting the sails at once,¹³ there are like a hundred.¹⁴
 The north wind is carrying the place,¹⁵ it is rippling the expanse (of the sea),
 The sails are swelling by the wind.
 The boy Inatoippipiler is saying to uncle Oloyailer: "Let us go straight."

Comments: 10. The text has *Oloyailer*, but it would seem from the following lines that Inatoippipiler's party was taking leave of the owner of Tutulikalu instead. 11. This statement is surprising, as they seem to have bidden him farewell (cf. comment 10). 12. Literally 'putting, pushing.' 13. The translation is approximate. 14. Or 'there are altogether a hundred sails' (cf. the passage explained by note 52 of Part III). 15. That is, 'the dust' or 'the foam of the sea.'

Panka manesaulu kinyemai, muupilli opakke mai kati, muupilli pa kwichi-kutoetiopi.²⁵

Ani ulusumpa ainisa, ulusumpa Ulikkapiryawila ka ainiemai.

Ulusumpa Ulikkapirya ukakka pali ani manesaur naikutappi,

Uukkamol esulekemai, uukkamol kukumaklekenanai.²⁶

Na machi Inatoipippiler ulupotetirpi uloteali muukunasupilli se.

Punawaka Olowilasop uukkamola tukkuakan aitekemai ulupotetirpi nukku seye.

Punawaka Olowilasop aitekemai,

Inatipikilisop aitekemai, Inatikikilisop aitekemai,

Oloyokilasop aitekemai, Mas Inatoipippiler aitekemai,

Oloyakinyaler aitekemai, Machi Naluokinyapippiler aitekemai,

Inayollekapippiler aitekemai, kil Oloyailer aitekemai ulupotetirpi nukku se.

Ulupotetirpi kammi nek opirmakkali, nekati napase naikuemai.

Punawaka Olowilasop posumpa tarpa tokkali, uumola tukkuakan oupoali.

Punawaka Oloyokilasop ipealulu omukkuasaali,²⁷

Punawaka Olowilasop²⁸ ipemimiryō ulutakkali.

Punawaka Olowilasop Mas Inatoipippiler ka sunnumaali:

“Ipekala kwimpokwa se tuuti okusarpaye,

Ulusumpa nape noi yakki²⁹ Piryawila kine³⁰ tuuti okusarpa.”

Punawaka Olowilasop panka ukachi naisikkenai,

Nakipeler panikine nekulu kupyamaisa.

Mach(i) Inatoipippiler posumpa kalupilli ukakka pali neka palitakke-kwichi:

Amma kalukanti kilamaisa, amma olokannilikanti³¹ kilamaisa,

Ipyenai, kwapunyenai, kwapunyamakkenai,

Nekipoenai,³² nekataloenai, muukunasupilli se pakkale nekamako enai.

Teese.

Notes: 25. Explained *ir a prisa*. 26. From *kukumakke* ‘*amarrando la vela*’. 27. Explained *atizando*. 28. Perhaps correctly Oloyokilasop. 29. Explained = *nok* (‘calabash’). 30. Explained *al fondo*. 31. Explained = *kwallu* (‘light’). 32. Explained *luminosa*.

The ship goes fast, she is certainly crossing the surface of the sea, as if hurrying over the waves.¹⁶

The low place appeared, the low place Ulikkapiryawila comes in their sight.

At the entrance of the low place Ulikkapiryawila the ship is stopping, The sails are being taken down, the sails are being folded.

Our boy Inatoippiler is lowering the landing canoe toward the surface of the sea.

The girl Olowilasop lowers the folded sail into the landing canoe.

The girl Olowilasop is descending,

Inatipikilisop descends, Inatikikilisop descends,

Oloyokilasop descends, the boy Inatoippiler descends,

Oloyakinyaler descends, the boy Naluokinyapippiler descends,

Inayollekapippiler descends, uncle Oloyailer descends into the middle of the canoe.

The paddles of the canoe stir up the sea,¹⁷ it stops on the beach.

The girl Olowilasop enters into the house, bringing in the folded sails.

The woman Oloyokilasop is stirring up the fire,

The girl Olowilasop¹⁸ is preparing the food.

The girl Olowilasop speaks to the boy Inatoippiler:

"In two days we shall prepare a great feast,

In the low place Piryawila we shall prepare a great calabash feast for you."¹⁹

The girl Olowilasop is fastening a hammock for him,²⁰

He notices the Sun leaving the world in darkness.

The boy Inatoippiler stands looking around in a corner of the walled building:

The walls of the aunts²¹ rise, the golden candles of the aunts rise,

They are shining, flaming, blazing,

Illuminating, lighting, shining across the surface of the sea.

The End.

Comments: 16. Perhaps literally 'as if rising from the surface of the sea.' 17. Literally 'the place.' 18. Perhaps Oloyokilasop (cf. note 28). 19. The translation is approximate; the words in the Cuna text are arranged in a most unusual way. 20. Literally 'for me.' 21. Probably the women in their mother's household; from their abode below the sea they can see the lights from the houses of the Indians.

NEW CUNA MYTHS

ACCORDING TO GUILLERMO HAYANS
TRANSLATED AND COMMENTED

BY

S. HENRY WASSÉN

GÖTEBORG

1 9 5 2

P R E F A C E

The following Cuna Indian Myths, which represent part of the text material, acquired by me for the Gothenburg Ethnographic Museum in the early part of 1952 from an Indian friend, Guillermo Hayans, of Ustuppu, San Blas, Panama, is hereby published in the Museum's *Etnologiska Studier*, thanks to the permission and aid of the said Ethnographic Museum and to a special agreement with Professor Nils M. Holmer to the effect that these Cuna Indian Myths be published along with his own text *Inatoipippiler* in one volume of *Etnologiska Studier*. Another part of the same Hayans' material, by far the most interesting, consisting of a 3d and final part of the song *Mu-Igala* along with a complete version in pictography, will eventually be prepared by Professor Holmer and myself as a new complete edition of the song *Mu-Igala*.

Along with the *Mu-Igala* record, which was sent to the Ethnographic Museum in Gothenburg through the kindness of Mr. C. A. Janson, Swedish Consul General in Panama, also came a great deal of other written material, chiefly relating to migration myths and traditions as well as to a series of stories, in which we are told how the wise men of the tribe acquired food plants and gold. The latter has been bound into a volume, catalogued as B. 10294, and is kept in the Ethnographic Museum Archives. The two sections published here have been considered of most interest from a general point of view.

Göteborg, July 1952

S. Henry Wassén

How the Nele's Acquired New Food Plants and Gold

The following collection of short stories dealing with repeated attempts of successive *nele*'s to acquire useful food plants from their strange places of origin was written by Guillermo Hayans in a notebook classed by him as "*Historia Antigua de la Comarca de San Blas*" (Cat. GEM, B. 10294). The text, which is translated into English, comprises in its Spanish original pp. 6-38 in the abovementioned notebook. With a few exceptions the text by Hayans is easy to understand, even if one cannot avoid the suspicion that Hayans quite deliberately combined a series of originally more detailed and extensive tales to a kind of short story in which we, however, recognize some leading traits connected with the difficulties of obtaining useful plants.

In dividing the whole text into sections, each one with its special headline, I have been following Hayans' way of rendering the original. The first headline "The Life of Kalip in Kinkitulipe" is thus a true translation of Hayans' "*La Vida de Calip en el lugar Quinkitulibe*."

The imaginative world, which we meet in these tales, is typical of the Cuna. It is a world so mysterious that not even the great *nele*'s or the *apsoket*'s can master it, in spite of the whole apparatus of magic paraphernalia, such as "long tobacco," cacao-burning implements, the gourd rattle, which can rattle by itself, etc., all hidden in the *surpa* or enclosure, which is specifically built for the purpose and where the people only enter to find their leaders dead as a result of their efforts to visit the *kalu* or stronghold, where the "good things" were to be obtained. Considering the widely distributed Indian concepts of crop plants as of female character, it is quite logical that we find the demons which kill the *nele*'s trying to get the food plants in the shape of young women (Hayans calls them *señoritas*), who, in this case, are provided with fishhooks to pull the victims so that the tongues of the dead reach to their waist. It is in this connection interesting to compare the pre-Columbian representations in Colombia, Peru, etc., of demons with their tongues pulled out and reaching to the waist (as we often meet them on, for instance, Peruvian textiles) even if the occurrence of the motive in Peruvian imagination may have had quite another significance than in the Cuna story rendered here.

As the gold plays such an important role in nearly all Cuna traditions, it is not surprising to find that Hayans' story about the repeated attempts to get food plants gradually turns into one in which a lost hunter finds gold in various forms. Also in this case the *nele*'s are the ones who finally succeed in getting the tempting metal. The *particulares* who try to bring with them gold are due to become the victims of a mysterious swelling lake and roaring jaguars.

a) The Life of Kalip in Kinkituliye

There was an old man by the name of Kalip, who lived at a place called Kinkineka or Kinkituliye on the river Tisuknu.

One day the people heard some screaming from the forest and upon hearing this they dug a pit a short distance from the jungle.

One night the screaming was heard in the direction of the hole but there it stopped. Next morning the people went to the place and they found there a man wearing a *tetenono* ('flute of armadillo skull and bird bone') around his neck (MS. *con el Ded nono puesto en el cuello*). He said that he was going to Mommon¹ and the village people said that they were going to follow him to Mommon. This man was from Kalu Tettur, and when he arrived at Mommon he saw that it was a big village from which different kinds of music were heard. They said that it was the people of Kiatakkaler who were playing (? MS. *y dicen que son los gentes de matador a Quiatacalel lo que esta tocando musicas*).

He thereafter passed this place and came to a big door, which he opened to see a big garden with various kinds of flowers. Then he came to another gate, which he opened to see many *purpur*, big jaguars (MS. *tigres*), which were from 4 to 3 fathoms long and chained there with other animals. The man now opened another door and he saw another garden. He told his people that they should wait for him there at the entrance and then he went alone to tie the jaguars. Afterwards his partner followed him and they came to the man's wife and he told her to attend to his friend well. The man thereafter killed a wild boar, which was cooked with yucca and eaten, and then he said (to his friend): "Your stomach is in disorder because you eat very little and everything without chewing."² In the afternoon they ate turkey, and the following day once again turkey, and on the third day they had monkey to eat. Then the man said: "Let's take a walk and make visits, but let us not go to the big house over there, where Mara machi ('Thunder boy') lives." (In this way) the friend came to visit all those living in Kalu Tettur.³

In this *kalu* nearly all food was yucca (MS. *allí el Calu casi su comida*

¹ In CES 10, p. 232, a place is mentioned called *Mommon*, supposed to mean 'flooded'. This place was situated a little below the mouth of the Yeye river, that is, in the heart of the Cuna mythological land of origin.

² MS. . . . *después dice el hombre que Ud. tiene su barriga tañada (for dañada) que comes muy poco, y porque comes todo entero.*

³ MS. not clear, "*pero por allá donde está la casa grande no vamos allá, porque allá vive el Marra machi, el amigo ha visitado todo los criados que está en Calu Tettur.*"

era de yucas) and the man who stayed there four days brought some twigs of yucca with him. When other people saw this they also wanted to go to this *kalu* and four other people went there, and they heard the same kind of music but nothing else. All these died.

b) The Origin of Indian Corn, Otó and Yam (Ñame) during the Reign of Ansunele and Nelpip

In olden days in the time of the great *nele's* there was a place called Tursailati. It was an important village on the river bank and it was ruled by Ansunele and Nelpip, who were the supreme *nele's* of those days. They were teaching every day and giving advice to their people.

One day they said at a meeting that below the layers of the earth there was to be found a kind of ear of corn which could be reaped twice annually, and there would be various kinds of *oto*,¹ such as blue and yellow. The *nele* further told them that far away there were *kalu's* called Kalu Suisui (probably the long or high *kalu*) and Kalu Mettesolkit.² In these places the same kind of *otó* and ears of corn would be found as well as various kinds of cotton.

Now *nele* Tola, another of the great *nele's* spoke and he said that it was necessary to go to Kalu Mettesolkit because of the good things to be found there, which might be brought to their village.

Before going to the *kalu* they chose a man to make *walsuit* ('long tobacco' for ceremonial use), a hunter was chosen to kill the *wasá* (MS. *huasa*, 'deer') and finally an old woman to make a *napsa patte*, 'earthenware plate'. When all this was ready they made the *surpa*,³ and *nele* Tola went into the *surpa* with the *apsoket* (singer of the principal medicine song, *Apsoket*-

¹ *Xanthosoma violaceum* Schott.

² That is, 'fortress like bottom of cooking pot.'

³ Ceremonial enclosure. Already the eyewitness from the early 16th century Darien, Pascual de Andagoya, most certainly refers to enclosures of this type among the Cueva: "Había aquí algunos particulares que se hacían maestros, que ellos les llamaban Tequina, que les decían que hablaban con el diablo, al cual llamaban en su lengua Tuira, y este tenía una choza muy pequeña sin puerta y por arriba sin ninguna cobija, y este se metía allí de noche y hacía que hablaba con el diablo, y mudaba muchas maneras y tonos de hablar, y decía al Señor lo que el le placía, diciendo que el diablo le respondía aquello." (Andagoya, 1892, p. 84).

Furthermore the Cuna *surpa* would correspond to the Kágaba *hubi* "partition." According to Preuss, 1926, p. 50, 56, 269, 270 and 324, these *hubi's* are used for the novices' education and for magical purposes. Cf. Roth, 1915, section 295 and plate 6, for the small "outhouses" or "consulting-rooms" used by the *piái's*.

ikala), and he began to sing or call out saying *e-e-e-*, and the *apsoket* answered him thus *notinakka*¹ (MS. *Nodinacca*) in front of the *nele*. Then the *apsoket* began to sing a lengthy song, and the *naa* ('gourd rattle') which was found in the middle of the enclosure began to move and to sound *chi-chi-chi*, and it was rattling by itself² up to the roof of the house and there a wind rose from this rattle, saying *pu-pu-pu*, and in this wind the voice of a girl was heard singing. Now the soul of *nele* Tola and the *apsoket* went away to Achukalu or Kulipekunkalu. This was an enormous *kalu*, in olden days called Achukalu ('the jaguar stronghold'), but as the sound of *kuli* flutes was heard the name was changed to Kulipekunkalu.

When the *nele* and the *apsoket* came to the gate of this *kalu* the gourd rattle which was in the enclosure began to sound very faintly and badly saying *arr-rr-arr*. The people assembled at the meeting were listening to this and said: "Let's go and look inside." This they did and they found that the *nele* was already dead, and that his tongue reached unto his waist. This is why they failed to get the new food (MS. *este fue se fracasó a conseguir las nuevas nueces*).

c) Voyage of Nele Yalup after the Death of Nele Tola

After *nele* Tola's death another of the great *nele*'s by the name of Yalup, who was *sichipa Kana*,³ wanted to enter the enclosure to continue the work of Tola. They built a new big *surpa*, and then Yalup made a speech saying that he was now going to get the good things from the *kalu*, and he asked *tata apsoket* to go into the *surpa* with him. The two men now sat down in front of each other and the *nele* began to sing and to call out *e-e-e- . . .*⁴ The people who went to the *surpa* found that the *nele* was dead and that his head had been twisted back by the *poni achuelkit*.⁵ His voyage had not been successful.

¹ Hayans explains this as a formula for ordering *chicha* (*Es la 1^{ra} palabra de pedir la Inna-chicha*).

² Cf. Wassén, 1938, p. 77 and fig. 13 B. Also the detail that the *nele* is accompanied by an *apsoketi* occurred in the old time according to what the old man Iguatinigiña told Pérez Kantule when telling about the *nele-nanele*'s, the great *nele*'s who formerly lived among the Cuna. Cf. Wassén, 1938, p. 76, and CES 10, p. 85.

³ '*Saptur* medicine man'. *Saptur* or *sichi* is the Cuna designation for *jagua*, *Genipa americana* L.

⁴ The narration continues in the same way as in the foregoing tale until it is said that the gourd rattle began to sound badly saying *arr-rr-arr*.

⁵ Hayans in a letter dated June 19, 1952, explains that the evil spirits who lived in these strongholds were *poni achuelkit*, that is female devils, provided with fishhooks,

d) Voyage of Nele Orwin after the Death of Nele Yalup

After the death of Tola and Yalup another *nele* by the name of Orwin, who was *poni kana* ('disease medicine man') wanted to go to Kalu Kulipekunkalu . . .¹ Now the soul of the *nele* set out for the *kalu*.² This stronghold was an enormous place with various animals and crop plants. At the entrance four girls were sitting to deceive those coming in there. At the moment when the soul of *nele* Orwin had arrived at the gate of this *kalu*, the gourd rattle began to sound very bad as before in the case of the other *nele*'s. When the people looked into the *surpa* they found the *nele* dead, with his anus pulled out³ by the fishhook devils.

e) Voyage of Nele Machi after Orwin's Death

After the death of the three other *nele*'s one *nele* Machi, who was *achu soasoakana* (?) said to the people that no other *nele* but he was able to enter the *kalu*, and thus they built a new *surpa* with all the equipment to be used such as *warsuit* ('long tobacco'), *walso* (MS. *hualso*, 'tobacco fire?'), *sianala* ('cacao brazier'), *nelkanna* ('*nele*'s gourd') and, finally, *akkwanusa* ('medicine stone'). - - - -⁴

The abode (at which the soul of *nele* Machi arrived) was enormous and had various kinds of crop plants and cotton. At the entrance there were four young women sitting to deceive those coming there. They were female *poni achuelkit*, and it was the same women as had killed the other *nele*'s.

Nele Machi had hardly reached the entrance of this abode⁵ when the gourd rattle began to sound badly, and when the people entered the enclosure they found their *nele* dead with his tongue reaching to his waist.

f) Voyage of Nele Nelpip to Kalu Kulipekunkalu

At a place called Tursailati in those days lived two important *nele*'s, Ansunele and Nelpip, who were most powerful and had many ideas and

with which they pulled their victims, so that their tongues came out. ("*Ponis que parece en a(n)zuelo son señoritas estas Ponis lo (h)alan con anzuelo y queda la lengua larga y delgadita*").

¹ Here the narration continues like the others until it is said that a girl's voice was heard in the wind raised by the gourd rattle, *naa*.

² *Nel e purpa kalu se nate*, 'the soul of the *nele* went to the *kalu*'.

³ MS. *sol nosa*.

⁴ The narration here continues in the same way as before.

⁵ Hayans here uses the word *monumento*, monument.

visions. As so many *nele*'s had disappeared Nelpip said that he wanted to continue the work to find out if he could bring something good to his people.

It was during the rainy season with thunder storms. Much murmuring and crying was heard from the jungle, voices of people talking, spotted jaguars (MS. *achu parpat*) were crying (MS. *se oyen llorar los tigres*) and the people were more and more frightened.¹

This abode was an enormous old place with different kinds of cotton and at the entrance some daughters of the cotton (spirits) *upsanpuntolkan* (MS. *upsanbundolcan* 'cotton women') were sitting to deceive the souls. They were *poni achuerkit*.

Nelpip was, however, more inventive than the other *nele*'s. As soon as he came to the gate he called his attendants, such as Masarakpan (MS. *Masaraiban*, 'bamboo (*viroli*) heroe')² to follow him into the *kalu*. He now entered there with his helper and he found the young women, who asked of him that he should live with them, but he said no and that he had not come there on that purpose. He said that he had come to acquire the good things for his successors and that he had come to collect the *innas* (i. e., *chicha*) of the demons. This the *nele* told the young women, because Masarakpan had advised him to tell them so before entering the place. Masarakpan also explained the cause of the death of the other *nele*'s and warned Nelpip to have intercourse with the women.

The *nele* also told the women that the dwelling places of his people were not like theirs, that we change our abodes but that they never did such a thing, that they always lived in their *kalu*. This time the *nele* did not bring the cotton (MS. *en esos tiempos el nele no fue traído los algodones*).

g) History of the Cuna after the Great Ipeorkun³

There were some habitations situated on a plain called Yeye. Another village was called Tamaneka and others Pinnuanakanneka and Ukkupneka. In these villages there lived several great *nele*'s.

¹ The narration continues in the same way as before until it is said that the *purpa* of this *nele* arrived at the *kalu*.

² The character of this attendant as being a protector of the *nele*, recalls the function of the *masartule* as companions to the dead during their voyage to the realm of the dead (cf. CES 10, p. 445, sqq. and fig. 21 c. Cf. also Holmer, 1952, fig. 14 B, p. 71).

³ Name of the famous culture heroe. Holmer, 1952, p. 32, translates the name as 'lord-gold-Cuna'. In one of the manuscripts contained in GEM B. 10294, Hayans gives a definition as to the origin of the name Cuna from which we conceive that

The paramount chief of those days was *nele* Okelel (MS. *Oquelel*) with Naluokinyappilel, and further there lived *nele* Tukip-Aklippilel and Nelchichi. Each one of these *nele*'s had his people, and they were always giving advice to their people, even though many of the people took no notice of what the paramount chiefs said, completely forgetting the faith of our Lord.

One day a hurricane destroyed nearly all the villages and in the interior of the forest, where there was a big whirlpool called Siklipirya ('turkey whirlpool') many *urwala*¹ trees fell into the whirlpool. Not very long after this a very severe illness came over the villages and many people died, because Siklipirya was an important *kalu* or *pirya* with many wild animals such as alligators (*taim*) and others.

Seeing that the situation was so bad *nele* Naluokinyappilel said that they had better give a feast for the demons (MS. *dar las Innas para los ponis*) in order to get rid of the diseases in the villages.² When the people heard that the gourd rattle sounded in a bad way they went into the enclosure and they found the *nele* dead there.

h) Journey of Apsoket Tukiplel after the Death of Naluokinyappilel

After the death of Naluokinyappilel another *apsoket* called Tukiplel wanted to continue the work. This man was very clever in calming the diseases, and after having told his supreme chief Okelel he entered the *surpa*.³ He sang during eight days and the gourd rattle rose to the roof of the house, but no sooner had his soul arrived at the *kalu* or *pirya* than the rattle sounded in a bad way. When the people entered (the enclosure) they found the *apsoket* Tukiplel dead, and no good was obtained by him.

he sees a connection between the tribe name and the name of the hero: "*La raza indígena de esta comarca de San Blas lo llaman actualmente la raza cuna porque el primer hombre que ha bajado del cielo se llamaba Ibeorgun. Este vino a gobernar en este mundo después del diluvio.*"

¹ According to Holmer, 1952, p. 177, "*cedro*," name of a tree from which canoes are made."

² Here the narrations is repeated in the same way as in the foregoing sections telling about the building of a *surpa*, entering it together with the *apsoket*, the rattling of the *naa*, the voice of a young woman, and, finally, the journey of the *nele*'s *purpa* (soul) to the *pirya*.

³ Abbreviated.

i) Journey of Nele Nalukan after the Death of Tukiplel

After the death of these great *nele*'s (the diseases of) the villages were not calmed but increased in strength every day. Many people died, also some important *nele*'s. Seeing that three or four persons died each day, an important *nele* by the name of Nalukan said that he wanted to continue the work. - - - -¹ Also this *nele* died. He died from phthisis (MS. *tisico*), and he obtained no result.

- - - - -²

j) Journey of Nele Tinwalilel to the Whirlpool Siklipirya

Since nobody had succeeded in calming the diseases, one important *nele* by the name of Tinwalilel wanted to continue the work. He was a very noble man who had studied with four *nele*'s to be a learned man among the Cuna. He wanted to enter the *surpa* and when he had everything that was necessary for this, he went into the enclosure to go in person to the whirlpool, and while he was singing, he went there in person and he fell into the whirlpool but nothing happened to him.

Now the *nele* climbed a big alligator and was taken by him through the divers layers (of the earth), then he changed to another alligator and was taken further by this one, until he had been carried by all the alligators in the *pirya*. In this way the illnesses disappeared and the important *nele* Tinwalilel was the only one who succeeded in defending the villages, but (in spite of this) this *nele* died after he had quelled the diseases of the various villages.³

k) The Visit of Nele Pansu to the Layers of the Earth

Pansu was the name of an important *nele* who lived at a place called Pinnuanakanneka. He was the son of another great *nele* who descended into Takarkun.⁴ He was a *nunupnele*, and he took his right (to this) when his

¹ The narration then repeats the same details as the preceding ones.

² In the original text (pp. 25-26) here follows a repetition of the story told about the ill fate of Naluokinyapplel, Tukiplel and Nalukan. The story then continues with Tinwalilel.

³ Hayans explains that the *nele* made friends with all the alligators and in this way was able to exterminate the diseases, which are supposed to be brought by alligators.

⁴ Mythological center far to the east in the present Darien. See Wassén, 1949, p. 25.

father Wakiplél died (MS. *era Nunuplele. Su hijo lo cogió el derecho de su padre cuando murió su padre Huaquiplél*).

Nele Pansu had already from his childhood ideas about acquiring something new for his people, as he had heard the important *nele*'s talk about all the shrubs and nourishing roots in the layers of the earth. He now wanted to enter into the *surpa* and he built one, but before going there he told his people that when he died in the enclosure they should not bury him at once but wait "until the ants called *korsis* brought him away" (MS. *hasta que no se levanta la tierra del hormigas que se llama Corsis*", cf. the following passage).

Nele Pansu shut himself up in the *surpa* and began to sing and burn cocoa, but after six days of singing he had not succeeded and died there. His people, following his advice, did not want to bury him at once, but waited until the ants had brought him away¹ and then he was buried. This *nele* did not get anything new and he died boldly (?)² in the place called Pinnuanakanneka.³

1) The Visit of the Great Heroe Ikwasalipél to Kalu Ipesaila or Ipakki

"Doctor" Ikwasalipél lived in a village called Pae, a very old place, where the great old learned men lived. While Ikwasalipél reigned, it was a very large village. His father was Olokanakunkilé, and he educated his son; he (the father) was a wise man and a medicine man (MS. *este era un sabio es Dr. de medicina*).

After his long studies Ikwasalipél wanted to get other medicines from Kalu Ipesaila and he went into the *surpa* to sing for eight days. Then he went to Kalu Ipesaila accompanied by his wife. When he arrived there, he left his wife at the entrance to wait for him and he alone went in. After a short while a big jaguar came to the place where the woman was and the jaguar was guarding her and nothing happened to her. Then Ikwasalipél himself came back to his wife and he brought medicine water in a *puklu* (MS. *pucclu*, 'drinking calabash'). He returned safe to his native village.

¹ MS. "*sino que esperaba que se levantaba las tierras de hormigas.*" Probably until the ants had begun to cover him. When the *nele* dies, his soul continues to live; when the ant nation had brought him away, the *nele* is definitely dead (explanation by Hayans in a letter of August 23, 1952).

² MS. *se murió libre*.

³ *Espavé* creek. The Cuna canoes of the sea-going type are made of this tree (*Anacardium excelsum*).

m) How Nele Ikkwipalel Acquired Cacao in Kalu Setokun

The village Acandí (Akkanti) was another old village, where important *nele*'s and great heroes lived. It was situated on the big river Ettol and on the great tributary of this big river there was an abode called *kalu* Setokun and the inhabitants of this village say that at the side of it there was a great plain with various kinds of cacao.

Ikkwipalel entered the *surpa*, where he was singing for eight days and then he went with four companions to the cacao plantations, which were natural ones and there he saw different kinds of cacao. They brought cacao with them and nothing happened. All the people in the villages knew about this and wanted to go there too, among them another *nele* with his people. They smoked¹ and then went away. They also came to the *kalu* and took some cacao, but this time a big eagle lowered down from the sky and carried away two of the men into the air. The *nele* also saw many *kwipa* (MS. *cuibas*)-trees² there and the eagles were sitting on the branches of these trees.

n) The Hunter from Acandí Who Got Lost

At Acandí³ there lived in those days many important *nele*'s, such as *nele* Pinye, *nele* Tukni, *nele* Sikke, *nele* Sole and others. They advised the people to plant various food plants, such as plantains, cacao, yucca, otó, yam and they also said that the people should hunt in the forest. All the people were under the government of these supreme chiefs.

One day they went to hunt wild boars, but when they joined each other again very late, they noticed that one of the men was missing. They waited for him but he did not come back and so they returned to their homes.

The following day the lost man came back also and all the people wanted to know what had happened to him and he told them that when he was following the wild boars he had come to a large plain. Continuing his way upward, he saw a great lake and when he had come to the shore of it, he had seen various kinds of gold. Thereafter he had returned the same way to his house.

¹ MS. *hualhusa* (= *walusa*, *warusa*).

² *Cavanillesia plataniifolia*. This tree, "cuipo," is according to Standley, 1928, p. 260, "one of the most remarkable trees of this region."

³ The narration is abbreviated here.

o) How Nele Pinye Acquired the Gold

After this, one of the *nele*'s wanted to find out about what the man had said and he stayed for eight days in an enclosure, singing, and in his dream he went to the lake and he saw all that the man had seen. The *nele* then wanted to go there with a few people, but they had hardly arrived at the plain when many jaguars (MS. *achu purpur*) appeared and came to the *nele* and his four companions, but nothing happened since they made friends with the animals.¹

The *nele* then continued and came to the lake and on the shore there was brilliant sand and he saw various kinds of gold and he and his men brought with them some of it. The *nele* guarded his gold in a *pursus* (?) and the following day, very early, he opened it, but there was nothing, the *pursus* was empty.

After *nele* Pinye one *nele* Tukni, who was also an important *nele*, wanted to go after the gold. He also happened to come to the lake and brought with him gold and nothing happened to him.²

Seeing that the *nele*'s had little difficulty in getting gold, several private persons (MS. *particulares*) also wanted to go to the same place, following the same way as the *nele*'s. They also went away arriving at the great plain, where it was very quiet and no jaguar *purpur* was roaring. They also came to the great lake and they found the gold and they took with them part of it to bring to their houses, but while doing so one of the men lost the gold he kept in his hands. When this happened, the *achu purpur* (jaguars) started to roar and the lake began to swell more and more. The men started to run back, but the jaguars took all of them except one who was saved.

II

Migration Myths and Traditions

The following text, which is translated into English, comprises in its Spanish original 19 pencil-written pages of a notebook, carrying the title *Historia de Cuna* and in all likelihood copied out by the same Efraim Castellero who had got his name on the book, although it has later been crossed out and replaced by that of Guillermo Hayans. The book forms part of the collection of Cuna

¹ See the chapter "Relations between Human Beings and Animals" in CES 10, p. 382, sqq.

² This passage is abbreviated.

texts (catalogued B. 10294), which was acquired for the Museum by purchase from Hayans in 1952.

The text is not especially remarkable, but is of interest in so far as it once more bears out the cherished tradition of a successive emigration from the region of the Tuira river to the San Blas coast, that is to say, from the Pacific to the Atlantic slope of the Isthmus. I have earlier dealt with the historic aspect of these problems, last in my *Contributions to Cuna Ethnography*, which in the first chapter (pp. 26 sqq.) especially mentions the importance of the Tuira region as a starting point for a migration up the Chucunaque river as far as its headwaters (and further on to the Bayano).

It appears that the copyist is not in the possession of very solid information as to the early epochs of Cuna history. He soon finds himself in a relatively late period, the emigration to Putturkanti, *i. e.*, the mainland place inside the present Ustuppu, and mentions repeatedly the reconstruction of the economic system from being one based on the cultivation of cacao to one based on the cultivation of coconuts. Yet many of the historical persons of Putturkanti (arrived from the Tuira region) are mentioned more in detail than, for instance, in the document relating to Putturkanti which I published in 1949 (ES 16, p. 84 sqq.). The woman *nele* Aneda and her husband Kintup, as well as Aneda's brother Awiye, are bound to have played an important part in the events of these emigrants from the Tuira-Chucunaque region to the Atlantic coast. Along with an intensified settlement and an increased cultivation of the land, etc., the hostile powers naturally had to recede. Aneda becomes the one who, among other things, masters a multitude of *pirya*'s, strongholds of demons in animal shape and hostile to the people.

A woman *nele* also plays a part in the beginning of the record but she is one of the evil kind and is put in connection — rather vaguely, according to the record — with the severe diseases that struck the old settlements of the Indians after her death, forcing them to emigrate to more benign surroundings. It is possible that these different elements of tradition are in no direct relation to each other, but have been inserted into the account rather haphazardly, owing to the fact that the story about the dangerous woman who in a mystical way destroyed her husbands, had been localized to the same Tuira region, the original domicile of the Cuna.

The Text

We do not know with exactness the year of origin of the Cuna tribe, but it is said that the people of the tribe formerly lived on the river *Tuile*.¹ There were many villages and in each one of them lived about 300 or 400 persons. Among these villages were Kakkir (MS. *Cakquir*), Tupir (MS. *Tubir*), Pasur, Masarkana, Upilliti (MS. *Hupillidi*), Kalukka (MS. *Calukka*), Siktur and several others.

¹ On Spanish maps, Tuira. There is a firm belief that the Cuna originated from this region. Cf. Wassén, 1949, p. 26.

This multitude of people lived there on the Tuile River for ever. There were also many important *neles* living there. Once a girl was born and she was growing until she became a young woman. She was very attractive and beautiful, and she also was a *nele*.

When she was a young woman, a young man from the village fell in love with her and married her. He lived quietly with her, but the marriage did not last more than one month and then the husband died.

As the young woman was very attractive it was not long until another young man wanted to marry her and he also did. This couple also lived only one month together and then the husband died.

This young female *nele* did not stay very long without an husband and she married again. Also this young man only lived one month with her and then he died. In this way the husbands continued to die and she continued to marry as many as seven men. Even when the seventh of the husbands died, the natives of the village did not know what kind of a woman she was.

At that time there lived a *nele* who had a son of whom he was very fond. Later on also this young son of the *nele* fell in love with the woman and married her, but he also had but one month together with her and then he died. When the (old) *nele* found out about his son's death, he wanted to kill the woman and so he did, as the people got very furious.

When one month had passed from the death of the female *nele*, a sickness came over all the villages and each day three or four persons died. As the sickness was increasing more and more, the *nele* decided to find out in his dream what really had happened to the villages. He was investigating the entire following day and he told his people everything. Then after a few days the people called an *apsoketi*¹ and other important people to come to a "congress" and they took their places in the presence of the *nele*, who addressed the assembly saying: "The female *nele* who killed eight husbands was not the same as any other *nele*, but very different. She was 'the heart of women' (MS. "*se dice que ella es corazón de mujeres*"), *omekwa* (MS. *omekua*).² Therefore, when she died, the place where they

¹ A medicine man, expert in the song of epidemics (*Apsoketikala*).

² From *ome* 'woman' and *kwa*, which has manyfold significations, usually denoting objects such as 'seeds, grains, fruits,' etc. The Cuna words for 'heart' are *kwake* or *kweki* (possibly derivations of *kwa*?). Otherwise, *-kwa* as a suffix denotes diminution or depreciation. The whole expression is somewhat obscure, but it is clear that the sense is pejorative ('bad woman'). Cf. Holmer, 1952, p. 94, "*nelekwa* (n.) *having the qualities of a nele, ... algo parecido a nele ...*".

lived got 'hot'. Because this woman had supernatural powers, one could not endure to live with her and that's why eight died (MS. *por eso cuando se muere ella en seguida se calentaba la tierra donde vivian, esa mujer como es principal los jovenes que vivian en estos lugares no se aguantaba a vivir con ella, por eso se mató ocho*).¹

In this way the *nele* explained everything to the audience and afterwards the people of the villages once again undertook to sing the *apsoketi*² (MS. *absokedi*) to calm the diseases, but without result, as more people died every day.³ They practiced these *Apsoketikala* songs several times, but the illnesses were not allayed.

As the diseases did not stop, the natives of these villages thought of moving to other places. Before this, however, the chief (MS. *ságuila*) called upon all his important people such as the following *neles*: Nele Tuli (MS. *Tulicana*), Nele Kuktir (MS. *Cucdir cana*), Nele Nuusipu (MS. *Nu-usibu cana*, 'white wood-pigeon') and Nele Achu (MS. *Achu cana*, 'jaguar'), further medicine men such as *apsoketi*'s, *kapurtuleti*'s (specialist in *Kapurikal*, the Song of Pepper), *siatuleti*'s (MS. *siatuledis*, specialist in cacao medicine), *kammutuleti* (MS. *cammutuledi*, flutters) and *kurkin-tuleti* (MS. *curkintuledi*, makers of medicine hats or specialists in the *Kurkin-ikal*). He also called the *sappurtuletis*, the hunters.⁴

All these important persons came to the "congress" and the chief explained that it would be best for everybody to move to other places and if they stayed they were to die, as the villages could not be saved. The prominent persons willingly accepted the words of the chief and added that it would be best to move at once.

The people on the big river Tuile immediately prepared for a voyage and they came in great number on foot and it took them many days to reach Tupkanti. On the shore of this river they established their houses and lived there for several years and after that they continued to the mountain Karkarti and a few days later they came to the big river called Matunkantinakka (MS. *Madungandinacka*), where they settled down and lived for a long time.

¹ This refers to the outbreak of disease, mentioned before in the text. According to Cuna belief, a place inhabited by a spirit may become "heated" or infested by disease whenever the spirit is offended. Cf. Holmer, 1952, p. 171, *uea*-.

² i. e. the *Apsoketikala*, a principal medicine song to expell epidemics.

³ MS. "para calmar la(s) enfermedades, estos sinagojas no fue resultado, sino se morian cada día más." The native author used a literary word, *sinagoja*, synagogue, but without understanding its meaning.

⁴ From *sappur*, wood, jungle.

Later on some groups of the people on the Matunkanti river wanted to move to the Caribbean Sea and about 80 persons came walking through the woods to the river called Sokupti. Here about half of these people established their houses on the shores of this river, but the others continued to travel toward the coast of the Caribbean, where they found a river which they called Ailanakka (MS. *Aila-nacka*). Here they stayed for ever and their first chief was Yaklipalele (MS. *Yaklibaler*), who had two wives, one by the name of Aktikkili (MS. *Actikquili*) and the other by name of Muwinar. The people began working on large plantations.

After a few years some of the people living on the Matunkanti also wanted to move to the Caribbean coast and walking through the woods they came to a river, which they called Asti or Morti. Here some of them settled down, but the others continued toward the coast of the Caribbean Sea and they arrived at a mountain, which they called Morpepyala, Mountain of the Shell. From here they followed the beach until they reached a river, which they called Sasarti. The first chief who governed here was Piwik and his wife was Wakapakkutir (MS. *Huacapacudir*).

In those days all who had lived on the river Tuile had not yet arrived, but many of them were still staying at the old place. After some years they also wanted to move away like the others and at this time about 200 persons came. They started from Tuile traveling toward the East and came to a river called Walkanti (MS. *Hualcandi*) and here about 200 persons settled down. Later on a few of them thought of moving to the Caribbean Sea and they came to a mountain¹ which they called *Taimti* ('Alligator river') and crossing the cordillera they came to another river, *Siana* ('Cacao affluent, branch'), where they stayed several years. None of them, however, remained at Siana for ever; they all came to the coast and to a place where they found a river which they called Kwalkana (MS. *Cual-cana*, 'Sweet potato river'), where they lived for a short time. These people came with their ruling representatives, Sr. Awibe and his sister *Nele Aneda*.² The wife of Awibe was Kikkitiryai and the husband of Aneda was Kintup (MS. *Quintup*), these were the representatives of those coming to the coast.

After a short time they wanted to change for another place and they set out for the coast and there Sr. Awibe found a river which he called Putturkanti. They built their new houses there to live for ever, but as

¹ Probably miswritten for river.

² Aneda has been referred to as the ancestress of the famous Nele de Kantule of Ustupu. Cf. Wassén, 1949, p. 85.

the village had no chief they made Sr. Awibe, the first representative of those coming from Siana, their chief. After a short time they found, however that the village was not good because it had much *putturnia* (MS. *Putur-nia*, *Brujas de Putur*, 'Partridge witches') and further because the mouth of the river was closed. The *bruja*s did not let the people sleep quietly and thus the inhabitants were always in fear. In order to sleep quietly the people crossed to Ukkupsipu (MS. *Ucupsibu*,¹ 'White beach'), an island in front of the river Putturkanti.

At that time the chief of this village was Sr. Awibe. His sister was the *nele* Aneda, and her husband Kintup. *Nele* Aneda began exterminating the whirlpools (MS. "*las Piryas*") which were found on the river Putturkanti. In those days there was no regular income for the people of Putturkanti. Some of them, however, lived on the roots of *tuki* (MS. "*raices de Tuqui*"), some on *tagua* (ivory nut) and tortoise shell (MS. "*conchas del carey*"). It did not take them long to get rid of the *piryas* and the mouth of the river Putturkanti was opened. The village Putturkanti remained under the rule of Awibe. This chief had four sons and one daughter: Niknipe, Nusamakkale, Aklitulip, Eisobi and Debi. He ruled for many years and died in Putturkanti. His sister Aneda died afterwards.

Later on the people of the village chose a man called Saklipe as chief. He also originally came from Tuile, and his wife was Wakailisop (MS. *Huacailisop*). Saklipe did not reign many years and he died in Putturkanti. After his death a man by name "Math"² was elected chief. He came from Kwiti Viejo (the Mosquito River), and his wife was Pursopi. This Math came to Putturkanti with his brother Witikka and the latter married a daughter of Saklipe by the name of Pinwekilisop (MS. *Pinhuequilisop*). Chief Math and Pursopi had three sons, that is to say Tiokarya, Inaittilele and Tomás.³ They also had five daughters: Wakaurwi (MS. *Huacaurwi*), Wakapiali, Wakatikkir (MS. *Huacadiquir*), Inesopi and Nakekir.

Chief Math advised his people every day about good manners and told them not to behave in a bad way as the forefathers used to do. They did not think of sowing, they were afraid of planting the cacao trees. Now chief Math gave orders to his people to plant cacao, and the people began this on a large scale, and later on they got a wealth of cacao and started to sell great quantities.

¹ A small island near the present Ustuppu.

² This may represent the English Matthew. In the document published by Wassén, 1949, p. 85, the Indian's name is spelt *Maat*.

³ MS. *Tamás*, from English Thomas (?).

Math ruled for many years in Putturkanti. At this time two men from the coast belonging to the Awibe family came. Their names were Akkwatulp and Akkwapip, and they too came originally from Takarkuna.

Chief Math lived very long in Putturkanti where he also died. The next chief to be chosen was Seki (MS. *Sequi*), whose wife was Mununa. Seki advised his people to work on coconut plantations and little by little the income of the cacao plantations disappeared and was changed to an income of coconuts. It was chief Seki who changed the basic income of the Cuna to what it is now (MS. "*que cambiaron las riquezas Cunas que tenemos actualmente*"). He died in Putturkanti after he had made this change. Thereafter they elected another chief by the name of Nusamakkale,¹ whose wife was Wakatokili. Nusamakkale was the son of the first chief, Awibe. He did not govern well and he died in Putturkanti. After him they chose for chief "Sam Pida Zapat"² and his wife was Onikli. The principal income during his time came from coconuts, ivory nuts and tortoise shell. He reigned for many years and died in the very Putturkanti. After him Inaikkwilele (MS. *Inaikquiler*) was chief. His wife was Wakanuksulil. His administration was not good. He died in Putturkanti. After him came chief Wikutunilel with his wife Wakaaktikili. He also died in Putturkanti. During his administration the only trade income in Putturkanti derived from coconuts.

¹ This chief, as well as Seki, is also mentioned in the document about Putturkanti published by Wassén, 1949, p. 84 sqq.

² An English name, Sam Peter, with the attribute *Zapat*, as he probably wore shoes

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